

**"C" EDITION**

# *T*HE **WORLD'S GREATEST** *F*AKEBOOK

FOR PIANO, VOCAL, GUITAR,  
ELECTRONIC KEYBOARD AND  
ALL "C" INSTRUMENTS

**OVER**  
**1200**  
**GREAT**  
**SONGS!**

**FEATURING THE BEST IN JAZZ, ROCK, POP,  
CLASSICAL, CHRISTMAS, INTERNATIONAL,  
SING-A-LONG AND ALL-TIME STANDARD SONGS**



**LONG-LASTING BINDING—  
GUARANTEED TO LAY FLAT—  
WON'T SCRATCH YOUR PIANO!**





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# **THE** **WORLD'S GREATEST** **"C" EDITION** *F***AKEBOOK**

**FOR PIANO, VOCAL, GUITAR,  
ELECTRONIC KEYBOARD AND  
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# ALPHABETICAL LISTING

## A

- 18 A-TISKET A-TASKET
- 18 THE ABA DABA HONEYMOON
- 19 ABILENE
- 20 ADIOS MUCHACHOS
- 21 AH! SWEET MYSTERY OF LIFE
- 21 AN AFFAIR TO REMEMBER  
(Our Love Affair)
- 23 AFTER ALL (Love Theme from  
"Chances Are")
- 22 AFTER THE BALL
- 22 AFTER THE LOVIN'
- 24 AGAINST ALL ODDS  
(Take a Look at Me Now)
- 25 AIN'T MISBEHAVIN'
- 26 AIN'T NO MOUNTAIN  
HIGH ENOUGH
- 25 AIN'T NO SUNSHINE
- 27 AIN'T NOTHING LIKE THE  
REAL THING
- 28 AIN'T THAT A SHAME
- 28 AIN'T TOO PROUD TO BEG
- 29 ALABAMY BOUND
- 30 ALEXANDER'S RAGTIME BAND
- 31 ALFIE
- 29 ALICE BLUE GOWN
- 32 ALL AT ONCE
- 17 ALL FOR LOVE
- 30 ALL I DO IS DREAM OF YOU
- 33 ALL I EVER NEED IS YOU
- 31 ALL IN LOVE IS FAIR
- 34 ALL MY EX'S LIVE IN TEXAS
- 33 ALL THROUGH THE NIGHT
- 35 ALMOST LIKE BEING IN LOVE
- 36 ALMOST PARADISE...  
Love Theme from "FOOTLOOSE"
- 35 ALOHA OE (Farewell To Thee)
- 37 ALONE AND BLUE
- 38 ALONG COMES MARY
- 38 ALOUETTE (The Lark)
- 39 ALWAYS
- 40 ALWAYS AND FOREVER
- 41 ALWAYS IN MY HEART  
(Siempre En Mi Corazon)
- 42 ALWAYS LATE (With Your Kisses)
- 42 AM I BLUE? (Yes, I'm Blue)
- 43 AMAZING GRACE
- 43 AMERICA (My Country 'Tis of Thee)
- 43 AMERICA THE BEAUTIFUL
- 44 THE AMERICAN PATROL
- 45 AN AMERICAN TRILOGY
- 46 AMOR, AMOR, AMOR
- 44 ANCHORS AWEIGH
- 48 ANGELA (Theme from "Taxi")
- 47 ANDANTE CANTABILE
- 49 ANGELS FROM THE REALMS OF GLORY
- 49 ANGELS WE HAVE HEARD ON HIGH
- 47 ANIVERSARY SONG
- 50 ANOTHER WORLD (Theme)
- 51 ANTICIPATION
- 52 (Theme From) THE APARTMENT
- 53 APPLAUSE

- 54 APRIL LOVE
  - 54 APRIL SHOWERS
  - 55 AQUARIUS
  - 53 AROUND THE WORLD
  - 56 ARRIVEDERCI, ROMA
  - 57 ARTHUR MURRAY TAUGHT ME  
DANCING IN A HURRY
  - 58 ARTIST'S LIFE
  - 56 ARTZA ALINU
  - 59 AS
  - 60 ASHES OF LOVE
  - 61 AT LAST
  - 60 AULD LANG SYNE
  - 58 AURA LEE
  - 62 AVE MARIA (Bach/Gounod)
  - 64 AVE MARIA (Schubert)
  - 61 AWAY IN A MANGER
  - 63 AXEL F
  - 66 AZURE
- ## B
- 67 BABE
  - 68 BABY, COME TO ME
  - 69 BABY FACE
  - 69 BABY I LOVE YOUR WAY
  - 70 BABY, I NEED YOUR LOVIN'
  - 71 BABY, IT'S YOU
  - 72 BABY ELEPHANT WALK
  - 73 BABY LOVE
  - 74 BABY WHAT A BIG SURPRISE
  - 75 BACK IN THE SADDLE AGAIN
  - 75 BAD MOON RISING
  - 76 BAD TO ME
  - 77 THE BALLAD OF GILLIGAN'S ISLAND
  - 78 BALLIN' THE JACK
  - 78 THE BAND PLAYED ON
  - 79 BARCAROLLE
  - 80 BAREFOOT IN THE PARK
  - 81 BATMAN THEME
  - 82 THE BATTLE HYMN OF THE REPUBLIC
  - 83 BE MY LOVE
  - 81 BEAUTIFUL DREAMER
  - 82 BEAUTIFUL OHIO
  - 84 BE-BOP-A-LULA
  - 83 BECAUSE
  - 85 BEER BARREL POLKA (Roll Out the Barrel)
  - 86 BEING WITH YOU
  - 87 BELLE OF THE BALL
  - 88 THE BELLS OF AVALON
  - 88 BEN
  - 89 BENJAMIN
  - 90 BESAME MUCHO
  - 91 THE BEST IS YET TO COME
  - 92 BETWEEN THE DEVIL AND  
THE DEEP BLUE SEA
  - 92 BEYOND THE BLUE HORIZON
  - 93 THE BIBLE TELLS ME SO
  - 93 A BICYCLE BUILT FOR TWO
  - 94 BIG BAD JOHN
  - 94 BIG MIDNIGHT SPECIAL
  - 95 THE BIG ROCK CANDY MOUNTAIN
  - 96 BIG SPENDER

- 97 BILL BAILEY, WON'T YOU  
PLEASE COME HOME?
- 95 BILLBOARD MARCH
- 98 A BIRD IN A GILDED CAGE
- 99 BIRD OF BEAUTY
- 97 BIRTH OF THE BLUES
- 98 BLACK IS THE COLOR OF MY  
TRUE LOVE'S HAIR
- 100 BLUE BAYOU
- 101 BLUE DANUBE WALTZ
- 101 BLUE EYES CRYING IN THE RAIN
- 102 BLUE HAWAII
- 103 BLUE MONDAY
- 102 BLUE MOON
- 104 BLUE MOON OF KENTUCKY
- 104 BLUE ON BLUE
- 105 BLUE SKIRT WALTZ
- 105 BLUE TANGO
- 106 BOOGIE ON REGGAE WOMAN
- 107 BORN TO LOSE
- 108 BOSSA NOVA U.S.A.
- 109 BOTTLE OF WINE
- 108 THE BOY NEXT DOOR
- 107 BRAHMS' LULLABY
- 110 BRAZIL
- 109 BREAD AND BUTTER
- 111 BREAK MY MIND
- 112 BREAKFAST AT TIFFANY'S
- 112 BRIDAL CHORUS (From "Lohengrin")
- 113 BRIGADOON
- 113 BROADWAY BABY
- 114 BUBBLES IN THE WINE
- 115 BUFFALO GALS
- 115 BUGLE CALL RAG
- 116 BUTTONS AND BOWS
- 117 BUTTON UP YOUR OVERCOAT
- 118 BY THE BEAUTIFUL SEA
- 118 BY THE LIGHT OF THE SILVERY MOON
- 117 BYE BYE BLACKBIRD

## C

- 119 CABIN IN THE SKY
- 119 THE CAISSONS GO ROLLING ALONG
- 220 CALCUTTA
- 120 CALIFORNIA GIRLS
- 121 CALIFORNIA HERE I COME
- 122 CALL ME
- 121 CALL ME IRRESPONSIBLE
- 120 CAMPTOWN RACES
- 123 CAN-CAN (Gaiete Parisienne)
- 124 CAN'T YOU HEAR MY HEART BEAT
- 125 CANADIAN SUNSET
- 124 CANDY
- 126 CANON IN D
- 122 CARA MIA
- 127 CARAVAN
- 125 CARNIVAL OF VENICE
- 128 CAROLINA MOON
- 128 CARRY ME BACK TO OLD VIRGINNY
- 129 (Get Some) CASH FOR YOUR TRASH
- 130 CATHY'S CLOWN
- 129 A CERTAIN SMILE



**130** CHANTILLY LACE  
**131** CHARADE  
**131** CHARLIE BROWN THEME  
**132** CHARLOTTE'S WEB  
**132** CHARMAINE  
**133** CHATTANOOGA CHOO CHOO  
**134** CHATTANOOGIE SHOE SHINE BOY  
**133** CHEROKEE (Indian Love Song)  
**134** CHINATOWN, MY CHINATOWN  
**135** CHITTY CHITTY BANG BANG  
**136** CHRISTMAS TIME IS HERE  
**137** CIAO, CIAO, BAMBINO  
**137** CIRIBIRIBIN (Chiribiribee)  
**138** CITY OF NEW ORLEANS  
**139** CLAIR DE LUNE  
**140** CLARINET POLKA  
**140** CLASSICAL GAS  
**142** CLEMENTINE  
**142** THE CLOSER I GET TO YOU  
**143** THE CLOSER YOU GET  
**143** COCKTAILS FOR TWO  
**144** COCOANUT GROVE  
**144** COLD COLD HEART  
**145** THE COLORS OF MY LIFE  
**145** COLOUR MY WORLD  
**146** COLUMBIA, THE GEM OF THE OCEAN  
**147** COME BACK TO SORRENTO  
(Torna a Surriento)  
**148** COME SATURDAY MORNING  
**149** COME SEE ABOUT ME  
**146** COME TO ME, BEND TO ME  
**147** COMIN' THRO' THE RYE  
**150** COMING AROUND AGAIN  
**151** COMING OUT OF THE DARK  
**152** COMPADRE PEDRO JUAN  
**153** CONGA  
**154** CORNER OF THE SKY  
**155** CORRINE CORRINA  
**148** COTTONTAIL  
**150** COUNTRY GARDENS  
**136** THE COVENTRY CAROL  
**152** CRY  
**156** CRYING  
**156** CU-CU-RRU-CU-CU, PALOMA  
**155** CUDDLE UP A LITTLE CLOSER, LOVEY MINE  
**157** CUTS BOTH WAYS

## D

**158** DANCE LITTLE BIRD  
**159** DANCE OF THE SUGAR-PLUM FAIRY  
**158** DANCE WITH A DOLLY  
(With a Hole In Her Stockin')  
**160** DANCIN' IN THE MOONLIGHT  
**161** DANCING IN THE STREET  
**162** DANNY BOY  
**161** DARK EYES (Orche Tchornia)  
**162** THE DARKTOWN STRUTTERS' BALL  
**163** DARN THAT DREAM  
**163** DAY BY DAY  
**164** DEAR HEART  
**165** DECEMBER 1963 (Oh What a Night)  
**159** DECK THE HALL  
**164** DEEP IN THE HEART OF TEXAS  
**166** DEEP PURPLE  
**166** DELTA DAWN  
**167** DEVIL WITH A BLUE DRESS ON

**167** THE DEVIL'S BRIGADE MARCH  
**168** DIAMONDS ARE FOREVER  
**168** DIANE  
**169** DIDN'T WE  
**170** DIDN'T WE ALMOST HAVE IT ALL  
**171** DIGGY LIGGY LO  
**169** DINAH  
**171** DING-DONG! THE WITCH IS DEAD  
**172** DIXIE  
**172** DIZZY  
**173** DO NOTHIN' TILL YOU HEAR FROM ME  
**221** DO THAT TO ME ONE MORE TIME  
**173** DO YOU EVER THINK OF ME  
**174** DO YOU KNOW WHAT IT MEANS TO MISS  
NEW ORLEANS  
**174** DO YOU LOVE ME  
**175** DO YOU WANT TO KNOW A SECRET?  
**176** (Sittin' On) THE DOCK OF THE BAY  
**177** DOES ANYBODY REALLY KNOW WHAT  
TIME IT IS?  
**176** DOES THE SPEARMINT LOSE ITS FLAVOR  
(On the Bedpost Overnight?)  
**177** DOES YOUR HEART BEAT FOR ME  
**178** DOLL DANCE  
**178** DON'T BE THAT WAY  
**179** DON'T BLAME ME  
**180** DON'T CRY OUT LOUD  
**180** DON'T FALL IN LOVE WITH A DREAMER  
**179** DON'T GET AROUND MUCH ANYMORE  
**181** DON'T GIVE UP ON US  
**182** DON'T IT MAKE MY BROWN EYES BLUE  
**183** DON'T LET THE STARS GET IN YOUR EYES  
**182** DON'T SIT UNDER THE APPLE TREE  
(With Anyone Else but Me)  
**184** DON'T WANNA LOSE YOU  
**184** DON'T WORRY 'BOUT ME  
**185** DON'T YOU KNOW I CARE  
(Or Don't You Care to Know)  
**186** DON'T YOU WORRY 'BOUT A THING  
**183** DOWN BY THE OLD MILL STREAM  
**186** DOWN BY THE RIVERSIDE  
**187** DOWN IN THE BOONDOCKS  
**188** DOWN IN THE VALLEY  
**188** DOWN ON THE CORNER  
**188** DREAM LOVER  
**189** THE DREAM OF OLWEN  
**189** DRINKING CHAMPAGNE  
**190** DRINK TO ME ONLY WITH THINE EYES  
**190** THE DRUNKEN SAILOR  
**190** DUKE'S PLACE

## E

**191** EASY  
**192** EASY LIVING  
**192** EASY STREET  
**193** EASY TO BE HARD  
**194** EBB TIDE  
**195** EL CHOCLO (Tango)  
**195** EL CUMBANCHERO  
**194** ELMER'S TUNE  
**196** ELUSIVE BUTTERFLY  
**196** ELVIRA  
**197** EMILY  
**197** EMPEROR WALTZ  
**198** ENCHANTED SEA  
**199** THE ENTERTAINER

**198** EVERYDAY  
**200** EVERYTHING OLD IS NEW AGAIN  
**201** EV'RY DAY OF MY LIFE

## F

**201** FALLING IN LOVE AGAIN (Can't Help It)  
**202** FAME  
**203** FASCINATION  
**203** FEELINGS (¿DIME?)  
**204** FEELIN' STRONGER EVERY DAY  
**205** FINLANDIA  
**205** THE FIRST NOEL  
**206** FIT AS A FIDDLE  
**206** FIVE FOOT TWO, EYES OF BLUE  
**207** FLYING DREAMS  
**208** FOOTLOOSE  
**209** FOR ALL WE KNOW  
**209** FOR HE'S A JOLLY GOOD FELLOW  
**207** FOR ME AND MY GAL  
**210** FOR ONCE IN MY LIFE  
**210** FOR YOUR EYES ONLY  
**211** FOREVER'S AS FAR AS I'LL GO  
**212** FORTUNATE SON  
**212** FRANKIE AND JOHNNY  
**213** FRENESI  
**213** FRERE JACQUES (Brother John)  
**214** FRIDAY ON MY MIND  
**214** FROM A DISTANCE  
**216** FROM RUSSIA WITH LOVE  
**216** FUN, FUN, FUN  
**217** FUNICULI, FUNICULA  
**217** FUR ELISE

## G

**218** GALVESTON  
**218** THE GANG THAT SANG  
"HEART OF MY HEART"  
**219** GEE WHIZ  
**220** GENTLE ON MY MIND  
**221** GEORGIA ON MY MIND  
**222** GET HAPPY  
**223** GET READY  
**224** (I Don't Stand) A GHOST  
OF A CHANCE (With You)  
**225** GHOSTBUSTERS  
**226** THE GIRL WHO USED TO BE ME  
**222** GIVE A LITTLE WHISTLE  
**227** GIVE ME THE NIGHT  
**224** GIVE MY REGARDS TO BROADWAY  
**228** GIVING YOU THE BEST THAT I GOT  
**229** THE GLORY OF LOVE  
**229** GLOW WORM  
**227** GO TELL IT ON THE MOUNTAIN  
**230** GOD REST YE MERRY, GENTLEMEN  
**230** GOLDEN EARRINGS  
**231** GOLDEN LADY  
**232** GOLDFINGER  
**232** GONNA FLY NOW (Theme from "ROCKY")  
**234** GOOD KING WENCESLAS  
**234** GOOD MORNING STARSHINE  
**231** GOOD NIGHT LADIES  
**233** GOOD NIGHT SWEETHEART  
**236** THE GOOD, THE BAD AND THE UGLY  
**238** GOOD VIBRATIONS  
**239** GOODBYE, MY CONEY ISLAND BABY  
**240** GOT TO BE THERE  
**235** GRADUATION DAY



**240** GRANADA  
**236** GRANDMA GOT RUN OVER BY A REINDEER!  
**238** GREAT DAY  
**237** THE GREAT ESCAPE MARCH  
**242** THE GREAT PRETENDER  
**243** THE GREATEST LOVE OF ALL  
**244** GREEN EYES  
**239** THE GREEN LEAVES OF SUMMER  
**242** GREEN ONIONS  
**244** GREEN TAMBOURINE  
**245** GREENSLEEVES  
**246** GUADALAJARA  
**245** GUANTANAMERA  
**247** GUILTY

## H

**247** HAIL TO THE CHIEF  
**249** HAIL! HAIL! THE GANG'S ALL HERE  
**248** HAIR  
**250** HALF AS MUCH  
**251** HANDY MAN  
**250** HANUKAH SONG  
**249** HAPPY (Love Theme From  
     "Lady Sings The Blues")  
**252** HAPPY BIRTHDAY  
**253** HAPPY DAYS  
**248** THE HAPPY FARMER  
**253** HAPPY TRAILS  
**254** HARK! THE HERALD ANGELS SING  
**255** HARLEM NOCTURNE  
**254** HARRIGAN  
**256** HATIKVAH  
**256** HAVAH NAGILAH  
**257** HAVE YOU EVER BEEN LONELY?  
     (Have You Ever Been Blue?)  
**257** HAVE YOU EVER SEEN THE RAIN?  
**258** HAVE YOURSELF A MERRY LITTLE CHRISTMAS  
**255** HAWAIIAN WAR CHANT (Ta-Hy-Wa-Hu-Wai)  
**259** HEART  
**260** HEART AND SOUL  
**261** THE HEAT IS ON  
**262** HEAT WAVE (A.K.A. Love Is  
     Like a Heatwave)  
**262** THE HEATHER ON THE HILL  
**263** HEAVEN  
**260** HELENA POLKA  
**264** HELLO, I LOVE YOU  
**259** HELLO! MA BABY  
**264** HELP ME RHONDA  
**265** HELP YOURSELF (Glicchi Mie)  
**266** HERE AND NOW  
**267** HERE COMES SANTA CLAUS  
     (Right Down Santa Claus Lane)  
**268** HERE WE ARE  
**258** HERE WE COME A-CAROLING  
     (The Wassail Song)  
**269** HERNANDO'S HIDEAWAY  
**270** HE'S GOT THE WHOLE WORLD  
     IN HIS HANDS  
**270** HEY! BABY!  
**271** HEY, GOOD LOOKIN'  
**271** HEY, LOOK ME OVER  
**272** HEY! PAULA  
**272** HEY THERE  
**274** HEY THERE LONELY GIRL  
**273** HI-LILI, HI-LO

**274** THE HOKEY POKEY  
**275** HOLD ME, THRILL ME, KISS ME  
**276** HOLD ON, I'M COMIN'  
**267** A HOLLY JOLLY CHRISTMAS  
**276** HOME ON THE RANGE  
**275** HONEY  
**277** HONEYSUCKLE ROSE  
**278** HONKY TONK BLUES  
**279** HONKY TONKIN'  
**280** HOT ROD LINCOLN  
**277** A HOT TIME IN THE OLD TOWN TONIGHT  
**281** THE HOUSE OF THE RISING SUN  
**278** HOW ABOUT YOU?  
**282** HOW 'BOUT US  
**279** HOW COME YOU DO ME LIKE YOU DO  
**281** HOW SWEET IT IS (To Be Loved By You)  
**282** HOW YA GONNA KEEP 'EM  
     DOWN ON THE FARM?  
**284** HUMORESQUE  
**283** A HUNDRED POUNDS OF CLAY  
**284** HUNGARIAN DANCE NO. 5 (Brahms)  
**280** HURT

## I

**285** I AM WOMAN  
**286** I CAN'T BELIEVE THAT YOU'RE  
     IN LOVE WITH ME  
**286** I CAN'T GIVE YOU ANYTHING BUT LOVE  
**287** I CAN'T HELP IT (If I'm Still In Love With You)  
**288** I CAN'T HELP MYSELF  
     (Sugar Pie, Honey Bunch)  
**289** I CAN'T MAKE YOU LOVE ME  
**290** I CAN'T STAND THE RAIN  
**287** I CAN'T STOP LOVING YOU  
**291** (Last Night) I DIDN'T GET TO SLEEP AT ALL  
**292** (Everything I Do) I DO IT FOR YOU  
**293** I DON'T HAVE THE HEART  
**285** I DON'T KNOW WHY (I Just Do)  
**296** I DON'T WANNA CRY  
**294** (If Loving You Is Wrong) I DON'T  
     WANT TO BE RIGHT  
**294** I DON'T WANT TO WALK WITHOUT YOU  
**288** I FEEL A SONG COMIN' ON  
**290** I FOUGHT THE LAW  
**295** I GET ALONG WITHOUT YOU  
     VERY WELL (Except Sometimes)  
**297** I GET AROUND  
**298** I GOT IT BAD (And That Ain't Good)  
**299** I HEAR A SYMPHONY  
**298** I HEAR YOU KNOCKING  
**300** I HEARD IT THROUGH THE GRAPEVINE  
**302** I HEARD THE BELLS ON  
     CHRISTMAS DAY (Popular)  
**302** I HEARD THE BELLS ON  
     CHRISTMAS DAY (Traditional)  
**300** I HONESTLY LOVE YOU  
**304** I JUST CALLED TO SAY LOVE YOU  
**303** ('Til) I KISSED YOU  
**301** I KNEW YOU WHEN  
**304** I LET A SONG GO OUT OF MY HEART  
**305** I LOVE A RAINY NIGHT  
**307** I LOVE TO TELL THE STORY  
**303** I LOVE YOU  
**306** I LOVE YOU TRULY  
**306** I MARRIED AN ANGEL  
**308** I PUT A SPELL ON YOU  
**306** I REMEMBER YOU  
**309** I SAW HER STANDING THERE  
**307** I SAW THE LIGHT  
**309** I SAW THREE SHIPS  
**310** I SECOND THAT EMOTION  
**308** I SING THE BODY ELECTRIC  
**310** I UNDERSTAND  
**312** I WANT TO WALK YOU HOME  
**313** I WANT YOU BACK  
**311** I WANT A GIRL (Just Like the  
     Girl That Married Dear Old Dad)  
**314** I WILL ALWAYS LOVE YOU  
**315** I WISH  
**316** I WONDER WHO'S KISSING HER NOW  
**317** I WON'T LAST A DAY WITHOUT YOU  
**318** I'D LIKE TO TEACH THE WORLD  
     TO SING (In Perfect Harmony)  
**318** I'D LOVE YOU TO WANT ME  
**317** IDA, SWEET AS APPLE CIDER  
**319** IF EVER YOU'RE IN MY ARMS AGAIN  
**320** IF I GIVE MY HEART TO YOU  
**321** IF I HAD YOU  
**321** IF I SAID YOU HAVE A BEAUTIFUL BODY  
     WOULD YOU HOLD IT AGAINST ME  
**322** IF MY FRIENDS COULD SEE ME NOW!  
**323** IF TOMORROW NEVER COMES  
**320** IF YOU KNEW SUSIE (Like I Know Susie)  
**324** IF YOU LEAVE ME NOW  
**325** IF YOU REALLY LOVE ME  
**326** IF YOU SAY MY EYES ARE BEAUTIFUL  
**327** IF YOU'VE GOT THE MONEY,  
     I'VE GOT THE TIME  
**328** I'LL BE HOME FOR CHRISTMAS  
**322** I'LL BE ON MY WAY  
**324** I'LL BE THERE  
**312** I'LL GET BY (As Long As I Have You)  
**329** I'LL KEEP YOU SATISFIED  
**330** I'LL NEVER LOVE THIS WAY AGAIN  
**327** I'LL SEE YOU IN MY DREAMS  
**330** I'LL TAKE YOU HOME AGAIN, KATHLEEN  
**331** I'LL TAKE YOU THERE  
**329** I'M A DING DONG DADDY FROM DUMAS  
**332** I'M ALWAYS CHASING RAINBOWS  
**339** I'M GETTING SENTIMENTAL OVER YOU  
**333** I'M GONNA SIT RIGHT DOWN AND WRITE  
     MYSELF A LETTER  
**339** I'M IN THE MOOD FOR LOVE  
**334** I'M LOOKING OVER A FOUR LEAF CLOVER  
**335** I'M SITTING ON TOP OF THE WORLD  
**332** I'M SO LONESOME I COULD CRY  
**331** I'M STILL IN LOVE WITH YOU  
**336** I'M THRU WITH LOVE  
**335** I'M WALKIN'  
**333** IN A LITTLE SPANISH TOWN ('Twas On  
     A Night Like This)  
**336** IN A MELLOW TONE  
**334** IN A SENTIMENTAL MOOD  
**337** IN DREAMS  
**338** IN MY MERRY OLDSMOBILE  
**340** IN THE CHAPEL IN THE MOONLIGHT  
**340** IN THE COOL, COOL, COOL OF  
     THE EVENING  
**338** IN THE EVENING BY THE MOONLIGHT  
**341** IN THE GOOD OLD SUMMERTIME  
**341** IN THE HEAT OF THE NIGHT  
**342** IN THE MIDNIGHT HOUR



- 342 IN THE MISTY MOONLIGHT  
 343 IN THE MOOD  
 344 IN THE SHADE OF THE OLD APPLE TREE  
 345 IN THE SWEET BY AND BY  
 346 IN YOUR EYES  
 344 INDIAN RESERVATION (The Lament Of The Cherokee Reservation Indian)  
 347 INDIANA (Back Home Again In Indiana)  
 345 INSPECTOR CLOUSEAU THEME  
 347 IRELAND MUST BE HEAVEN (For My Mother Came from There)  
 348 IRENE  
 347 IRISH WASHERWOMAN  
 348 ISN'T IT ROMANTIC  
 349 ISN'T SHE LOVELY  
 328 IT CAME UPON THE MIDNIGHT CLEAR  
 349 IT COULD HAPPEN TO YOU  
 351 IT DON'T MEAN A THING (If It Ain't Got That Swing)  
 350 IT MIGHT BE YOU (Theme from "Tootsie")  
 352 IT TAKES A GREAT BIG IRISH HEART TO SING AN IRISH SONG  
 352 IT'S A GREAT DAY FOR THE IRISH  
 351 IT'S A LONG WAY TO TIPPERARY  
 353 IT'S A MOST UNUSUAL DAY  
 353 IT'S A RAGGY WALTZ  
 354 IT'S ALL IN THE GAME  
 354 IT'S EASY TO REMEMBER  
 356 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY  
 357 IT'S THE HARD-KNOCK LIFE  
 358 IT'S THE SAME OLD SONG  
 355 I'VE BEEN WORKING ON THE RAILROAD  
 355 I'VE GOT THE WORLD ON A STRING  
 357 I'VE GOT YOUR NUMBER

## J

- 358 JA-DA  
 359 JAMAICA FAREWELL  
 359 JAMBALAYA (On The Bayou)  
 360 THE JAMES BOND THEME  
 360 JEANIE WITH THE LIGHT BROWN HAIR  
 361 JENIFER JUNIPER  
 362 JESU, JOY OF MAN'S DESIRING  
 363 JESUS IS LOVE  
 364 JINGLE BELLS  
 361 (I Got Spurs That) JINGLE JANGLE JINGLE  
 363 JOHNNY ANGEL  
 365 JOHNSON RAG  
 365 THE JOINT IS JUMPIN'  
 364 JOLLY OLD SAINT NICHOLAS  
 364 JOY TO THE WORLD (CHRISTMAS CAROL)  
 366 JOY TO THE WORLD (POPULAR SONG)  
 367 JUNE IN JANUARY  
 366 JUNE NIGHT  
 368 JUST A CLOSER WALK WITH THEE  
 368 JUST DROPPED IN (To See What Condition My Condition Was In)  
 367 JUST FRIENDS  
 369 JUST MY IMAGINATION (Running Away with Me)  
 370 JUST THE TWO OF US  
 371 JUST WALKIN' IN THE RAIN  
 370 JUST YOU, JUST ME

## K

- 371 KAW-LIGA  
 372 KENTUCKY WALTZ  
 372 KIDS!  
 373 KILLING ME SOFTLY WITH HIS SONG  
 374 KISS AN ANGEL GOOD MORNIN'  
 373 A KISS TO BUILD A DREAM ON  
 374 K-K-K-KATY  
 375 KNOCK ON WOOD  
 375 KUM BA YA  
 376 L.A. WOMAN  
 378 LA CUCARACHA  
 379 LA CUMPARSITA  
 380 LA DONNA E MOBILE (Woman Is Fickle)  
 381 LA MALAGUENA  
 377 LA MARSEILLAISE  
 378 LA PALOMA  
 382 THE LADY IN MY LIFE  
 383 THE LADY IN RED  
 379 LARGO FROM "THE NEW WORLD SYMPHONY"  
 384 LAST DATE (Instrumental)  
 384 LAST TANGO IN PARIS  
 385 LATELY  
 386 LAURA  
 386 LAZY RIVER  
 387 LAZY BONES  
 388 LEAD ME ON  
 387 LET A SMILE BE YOUR UMBRELLA  
 389 LET ME BE THE ONE  
 383 LET ME CALL YOU SWEETHEART (I'm in Love with You)  
 390 LET ME LOVE YOU ONCE BEFORE YOU GO  
 390 LET THE GOOD TIMES ROLL  
 391 LET THE SUNSHINE IN  
 388 LET THERE BE LOVE  
 392 LET'S GET IT ON  
 394 LET'S HEAR IT FOR THE BOY  
 395 LET'S STAY TOGETHER  
 389 LIEBESTRAUM  
 396 LIES (Are Breakin' My Heart)  
 397 LIGHT MY FIRE  
 395 LI'L LIZA JANE  
 398 LIL' RED RIDING HOOD  
 393 LIMBO ROCK  
 396 LINGER AWHILE  
 397 LINUS AND LUCY  
 399 LITTLE BOY LOST (Pieces of Dreams)  
 399 LITTLE BROWN JUG  
 400 LITTLE DEUCE COUP  
 401 THE LITTLE DRUMMER BOY  
 402 LITTLE SAINT NICK  
 402 LITTLE THINGS MEAN A LOT  
 404 LIVE AND LET DIE  
 403 LIVE FOR LOVING YOU  
 405 LIVING FOR THE CITY  
 406 LOCH LOMOND  
 407 LODI  
 408 LONDONDERRY AIR  
 398 THE LONELY BULL (El Solo Toro)  
 406 LONELY STREET  
 408 LOOKIN' OUT MY BACK DOOR  
 409 LOOKS LIKE WE MADE IT  
 410 A LOT OF LIVIN' TO DO

## L

- 407 LOUISE  
 415 LOUISIANA MAN  
 411 LOVE IN BLOOM  
 411 LOVE IS A MANY-SPLENDORED THING  
 412 LOVE IS JUST AROUND THE CORNER  
 412 LOVE LETTERS  
 412 LOVE MAKES THE WORLD GO 'ROUND  
 413 LOVE ME WITH ALL YOUR HEART (Cuando Calienta El Sol)  
 414 (Where Do I Begin) LOVE STORY  
 414 LOVE THEME FROM "ST. ELMO'S FIRE" (Instrumental)  
 409 LOVE THEME FROM "THE WINDS OF WAR"  
 416 LOVE WILL TURN YOU AROUND  
 418 THE LOVELIEST NIGHT OF THE YEAR  
 413 LOVER  
 416 LOVESICK BLUES  
 418 LOVING ARMS  
 417 LUSH LIFE

## M

- 419 MA (He's Making Eyes At Me)  
 420 MacARTHUR PARK  
 419 MAM'SELLE  
 423 THE MAGNIFICENT SEVEN  
 422 MAKE IT EASY ON YOURSELF  
 422 MAKING OUR DREAMS COME TRUE  
 424 MALA FEMMENA  
 424 THE MAN ON THE FLYING TRAPEZE  
 423 MANHATTAN SERENADE  
 425 MAPLE LEAF RAG  
 426 MARCH (From "The Nutcracker Suite")  
 426 MARCH OF THE TOYS  
 427 MARGIE  
 427 MARIA ELENA  
 428 MARINE'S HYMN (Song of the U.S. Marine Corps)  
 428 A MARSHMALLOW WORLD  
 429 MARY ANN  
 430 MARY'S A GRAND OLD NAME  
 430 MASTERPIECE  
 431 THE MASTERPIECE  
 429 ME AND YOU AND A DOG NAMED BOO  
 432 MEAN TO ME  
 431 MEET ME IN ST. LOUIS, LOUIS  
 433 MEET ME TONIGHT IN DREAMLAND  
 433 MELLO YELLOW  
 434 MELODY IN F  
 435 MELODY OF LOVE  
 432 MEMORIES OF YOU  
 436 MERCY, MERCY ME (The Ecology)/I WANT YOU  
 540 MERRY CHRISTMAS, DARLING  
 435 MERRY WIDOW WALTZ  
 434 MEXICAN HAT DANCE  
 435 MICHAEL, ROW THE BOAT ASHORE  
 437 (Theme From) "MIDNIGHT COWBOY"  
 438 MIMI  
 438 MINNIE THE MOOCHER  
 439 MINUET IN G (Beethoven)  
 440 MISS YOU LIKE CRAZY  
 442 MISSISSIPPI MUD  
 443 THE MISSOURI WALTZ  
 439 MISTY



**444** MOCKINGBIRD  
**442** MOLLY MALONE (Cockles and Mussels)  
**444** MONA LISA  
**445** MONEY (That's What I Want)  
**445** MONEY FOR NOTHING  
**446** MONTEGO BAY  
**446** MOOD INDIGO  
**447** MOON LOVE  
**447** MOON OVER MIAMI  
**448** MOON RIVER  
**449** MOONGLOW  
**450** MOONLIGHT BAY  
**449** MOONLIGHT BECOMES YOU  
**451** MOONLIGHT SERENADE  
**448** MOTHER MACHREE  
**450** MOTHER-IN-LAW  
**452** MORE THAN WORDS  
**451** MORE THAN YOU KNOW  
**453** MOVE IT ON OVER  
**453** MR. BLUE  
**454** MR. LUCKY  
**455** MUSETTA'S WALTZ ("La Boheme")  
**455** MY BONNIE  
**454** MY CHERIE AMOUR  
**456** MY EYES ADORED YOU  
**456** MY GAL SAL  
**457** MY GIRL  
**458** MY GUY  
**459** MY HERO  
**459** MY LITTLE GRASS SHACK IN  
 KEALAKEKUA, HAWAII  
**460** MY MAN  
**461** MY MELANCHOLY BABY  
**461** MY MELODY OF LOVE  
**462** MY MOTHER'S EYES  
**462** MY OLD FLAME  
**463** MY OLD KENTUCKY HOME  
**464** MY PERSONAL PROPERTY  
**463** MY PRAYER  
**464** MY REVERIE  
**465** MY WAY  
**465** MY WILD IRISH ROSE  
**466** MYSTERY  
**467** M-I-S-S-I-S-S-I-P-P-I  
**467** M-O-T-H-E-R

## N

**468** THE NEARNESS OF YOU  
**469** NEEDLES AND PINS  
**468** NEVER BEEN TO SPAIN  
**470** NEVER CAN SAY GOODBYE  
**470** NEVER ENDING SONG OF LOVE  
**471** NEVER ON SUNDAY  
**472** THE NIGHT HAS A THOUSAND EYES  
**474** A NIGHTINGALE SANG IN  
 BERKELEY SQUARE  
**474** NINE TO FIVE  
**475** NO NIGHT SO LONG  
**476** NOBODY  
**472** NOBODY DOES IT BETTER  
**478** NOBODY DOES IT LIKE ME  
**469** NOBODY KNOWS THE TROUBLE I'VE SEEN  
**477** NOBODY LOVES ME LIKE YOU DO  
**471** NOBODY'S SWEETHEART  
**477** NOCTURNE, Op. 9, No. 2 (Chopin)  
**476** NOTHING FROM NOTHING

**460** NOW AND FOREVER  
**473** NOW AND FOREVER (You and Me)  
**480** NOWHERE TO RUN  
**479** NUTBUSH CITY LIMITS

## O

**478** O CHRISTMAS TREE  
**481** O COME, ALL YE FAITHFUL (Adeste Fideles)  
**482** O HOLY NIGHT  
**481** O LITTLE TOWN OF BETHLEHEM  
**473** O PERFECT LOVE  
**480** O SOLE MIO (My Sun)  
**483** THE ODD COUPLE  
**483** ODE TO BILLY JOE  
**484** ODE TO JOY (Beethoven)  
**484** OH HAPPY DAY  
**485** OH, LONESOME ME  
**485** OH MARIE  
**486** OH, PRETTY WOMAN  
**487** OH! MY PAPA (O Mein Papa)  
**487** OH NO  
**488** OH! SUSANNA  
**488** OH, THEM GOLDEN SLIPPERS  
**489** OH WHERE HAS MY LITTLE DOG GONE?  
**490** OH, YOU BEAUTIFUL DOLL  
**490** OLD CAPE COD  
**491** OLD BLACK JOE  
**489** AN OLD-FASHIONED LOVE SONG  
**491** OLD FOLKS AT HOME  
**492** THE OLD GRAY MARE  
**492** OLD TIME ROCK 'N ROLL  
**493** ON GREEN DOLPHIN STREET  
**494** ON HER MAJESTY'S SECRET SERVICE  
**493** ON THE ATCHISON, TOPEKA AND  
 THE SANTA FE  
**495** ON THE SUNNY SIDE OF THE STREET  
**494** ON THE TRAIL  
**496** ON THE WINGS OF LOVE  
**497** ON TOP OF OLD SMOKEY  
**497** ON WISCONSIN!  
**495** ONCE IN A WHILE  
**498** ONCE UPON A TIME  
**499** ONE DAY AT A TIME  
**498** ONE DOZEN ROSES  
**500** ONE IN A MILLION YOU  
**500** ONE O'CLOCK JUMP  
**501** ONLY A ROSE  
**501** ONLY THE LONELY (Know the Way I Feel)  
**502** ONWARD CHRISTIAN SOLDIERS  
**503** OOBY DOOBY  
**503** OOO, BABY, BABY  
**504** OUR DAY WILL COME  
**502** OUT HERE ON MY OWN  
**505** OUT OF NOWHERE  
**505** OVER THE RAINBOW  
**482** OVER THE RIVER AND THROUGH  
 THE WOODS  
**504** OVER THE WAVES  
**506** OVER THERE  
**507** OVERJOYED

## P

**508** PAGAN LOVE SONG  
**509** PAPA LOVES MAMBO  
**510** PARIS BLUES  
**506** PATTY DUKE THEME  
**510** PEG O' MY HEART

**510** PEGGY O'NEIL  
**511** PENNSYLVANIA 6-5000  
**508** PENNSYLVANIA POLKA  
**511** PENTHOUSE SERENADE  
**512** PERDIDO  
**512** PERFIDIA  
**513** PERHAPS, PERHAPS, PERHAPS  
 (Quizas, Quizas, Quizas)  
**514** PETER GUNN THEME  
**514** THE PINK PANTHER  
**513** A PLACE IN THE SUN  
**515** PLACES THAT BELONG TO YOU  
**516** PLEASE MR. POSTMAN  
**516** POLLY WOLLY DOODLE  
**517** POLOVETZIAN DANCE (1st Theme)  
**517** POMP AND CIRCUMSTANCE  
**518** PRAISE THE LORD AND PASS  
 THE AMMUNITION  
**519** PRECIOUS AND FEW  
**518** PRELUDE TO A KISS  
**519** PROUD MARY  
**520** PUT A LITTLE LOVE IN YOUR HEART  
**520** PUT ON A HAPPY FACE  
**517** PUT ON YOUR OLD GREY BONNET  
**521** PUT YOUR ARMS AROUND ME, HONEY

## Q

**521** QUIEN SERA (Sway)

## R

**522** RACING WITH THE MOON  
**522** RAGTIME COWBOY JOE  
**523** RAIDERS MARCH  
**524** RAINY DAYS AND MONDAYS  
**523** RAMBLIN' ROSE  
**524** RAMONA  
**525** REACH OUT AND TOUCH  
 (Somebody's Hand)  
**526** REACH OUT, I'LL BE THERE  
**527** READY TO TAKE A CHANCE AGAIN  
**525** REAL LIVE GIRL  
**526** RED RIVER VALLEY  
**528** RED SAILS IN THE SUNSET  
**527** RELEASE ME  
**529** REMEMBERING YOU  
**528** RESPECT  
**530** RESPECT YOURSELF  
**531** RIBBON IN THE SKY  
**532** RIDERS ON THE STORM  
**531** RING OF FIRE  
**533** RISE  
**534** ROCK-A-BYE YOUR BABY WITH A  
 DIXIE MELODY  
**533** (We're Gonna) ROCK AROUND THE CLOCK  
**532** THE ROCK 'N' ROLL WALTZ  
**536** ROCK WITH YOU  
**529** ROMANCE (Rubinstein)  
**536** ROMEO AND JULIET (Tchaikowsky)  
**535** (I Never Promised You a) ROSE GARDEN  
**537** ROSE OF WASHINGTON SQUARE  
**534** ROSES ARE RED (My Love)  
**537** 'ROUND HER NECK SHE WEARS  
 A YELLOW RIBBON  
**538** ROUTE 101  
**538** ROW ROW ROW  
**535** RUBY  
**539** RUDOLPH, THE RED-NOSED REINDEER



**S**

541 SAIL ON  
 542 SAM, YOU MADE THE PANTS TOO LONG  
 542 SAN FRANCISCO  
 540 SANTA CLAUS IS COMIN' TO TOWN  
 543 SANTA LUCIA  
 543 SATIN DOLL  
 544 SATURDAY IN THE PARK  
 545 SCARBOROUGH FAIR  
 546 SCARLET RIBBONS (For Her Hair)  
 546 SCHOOL DAYS (When We Were  
     a Couple of Kids)  
 547 SEALED WITH A KISS  
 545 SECOND HAND ROSE  
 547 THE SECOND TIME AROUND  
 548 SEESAW  
 549 SEMPER FIDELES  
 548 SEND ME THE PILLOW THAT YOU  
     DREAM ON  
 550 SEND ONE YOUR LOVE  
 552 SEPARATE LIVES (Love Theme from  
     "WHITE KNIGHTS")  
 549 THE SHADOW OF YOUR SMILE  
     (Love Theme From "The Sandpiper")  
 553 SHAKIN' ALL OVER  
 554 SHANGRI-LA  
 554 SHE LOVES YOU  
 555 SHE WORE A YELLOW RIBBON  
 555 SHE'LL BE COMIN' 'ROUND THE MOUNTAIN  
 553 SHE'S NOT THERE  
 556 SHEIK OF ARABY  
 557 SHENANDOAH  
 551 SHINE ON HARVEST MOON  
 557 SHOO-BE-DOO-BE-DOO-DA-DAY  
 556 SHOP AROUND  
 558 SHOW ME THE WAY (Peter Frampton)  
 559 SHOW ME THE WAY (Styx)  
 558 SIBONEY  
 560 SIDE BY SIDE  
 561 THE SIDEWALKS OF NEW YORK  
     (East Side, West Side)  
 560 SIGNED, SEALED, DELIVERED I'M YOURS  
 562 SIGNS  
 563 SILENT NIGHT  
 563 SILVER BELLS  
 564 SINCE I DON'T HAVE YOU  
 561 SINCERELY  
 564 SING, SING, SING  
 565 SINGIN' IN THE RAIN  
 565 SINGING THE BLUES  
 566 SIR DUKE  
 567 THE SKATER'S WALTZ  
 567 SKATING  
 568 SLEEPY TIME GAL  
 569 SLEIGH RIDE  
 570 SO INTO YOU  
 568 SO RARE  
 571 SOFTLY, AS I LEAVE YOU  
 571 SOLITUDE  
 575 SOME PEOPLE'S LIVES  
 572 SOMEBODY ELSE IS TAKING MY PLACE  
 574 SOMEDAY WE'LL BE TOGETHER  
 570 SOMETIMES I FEEL LIKE A  
     MOTHERLESS CHILD

573 SOMEWHERE, MY LOVE (Lara's  
     Theme from "Doctor Zhivago")  
 573 SONG WITHOUT WORDS  
 572 SOPHISTICATED LADY  
 577 SOUL MAN  
 576 SOUTH OF THE BORDER  
     (Down Mexico Way)  
 578 SPANISH FLEA  
 576 SPEAK SOFTLY LOVE (Love Theme from  
     "The Godfather")  
 579 SPLISH SPLASH  
 578 SPOOKY  
 579 SPREADIN' RHYTHM AROUND  
 580 SPRING IS HERE  
 582 STAGGER LEE  
 580 STAIRWAY TO THE STARS  
 583 STAND BY YOUR MAN  
 585 STANDING IN THE SHADOWS  
     OF LOVE  
 586 STAR DUST  
 595 STAR TREK - THE NEXT GENERATION  
     (Main Title)  
 584 THE STARS AND STRIPES FOREVER  
 587 STARS FELL ON ALABAMA  
 584 THE STAR-SPANGLED BANNER  
 588 STEAM HEAT  
 587 STELLA BY STARLIGHT  
 589 STEP TO THE REAR  
 590 STILL  
 583 STOMPIN' AT THE SAVOY  
 591 STOP! IN THE NAME OF LOVE  
 586 STORMY  
 592 STORMY WEATHER  
     (Keeps Rainin' All the Time)  
 585 STREETS OF LAREDO  
 592 A STRING OF PEARLS  
 593 ST. ELMO'S FIRE (Man In Motion)  
 594 ST. JAMES INFIRMARY  
 581 ST. LOUIS BLUES  
 596 SUDDENLY  
 597 SULTANS OF SWING  
 589 SUNNY  
 598 SUPERSTITION  
 595 SWAN LAKE THEME  
 594 SWEET ADELINE  
 599 SWEET AND GENTLE  
 594 SWEET AND LOVELY  
 598 SWEET CHARITY  
 590 SWEET DREAMS  
 596 SWEET LORRAINE  
 600 SWEET LOVE  
 601 SWEET MEMORIES  
 599 SWEET ROSIE O'GRADY  
 600 SWEETHEART OF SIGMA CHI  
 601 THE SWEETHEART TREE  
 602 SWING LOW, SWEET CHARIOT  
 602 THE SYNCOPATED CLOCK

**T**

604 TAKE FIVE  
 604 TAKE ME OUT TO THE BALL GAME  
 603 TAKE MY BREATH AWAY  
     (Love Theme from "TOP GUN")  
 605 TAKE THE "A" TRAIN  
 605 TAKING A CHANCE ON LOVE  
 606 TALK BACK TREMBLING LIPS

607 TALK TO THE ANIMALS  
 606 TANGERINE  
 608 TARANTELLA  
 609 TA-RA-RA BOOM-DE-AY  
 607 A TASTE OF HONEY  
 610 THE TEARS OF A CLOWN  
 608 TEARS ON MY PILLOW  
 611 TEEN ANGEL  
 611 TEMPTATION  
 612 TENNESSEE WALTZ  
 609 THANK GOD FOR KIDS  
 613 THANKS FOR THE MEMORY  
 614 THAT GIRL  
 612 THAT LUCKY OLD SUN (Just  
     Rolls Around Heaven All Day)  
 615 THAT OLD BLACK MAGIC  
 616 THAT OLD FEELING  
 616 THAT'S ALL  
 617 THAT'S AMORE  
 618 THAT'S MY DESIRE  
 618 THEME FROM "CHEERS" (Where Everybody  
     Knows Your Name)  
 619 THEME FROM CLOSE ENCOUNTERS(tm)  
     OF THE THIRD KIND  
 619 THEME FROM ICE CASTLES  
     (Through the Eyes of Love)  
 620 THEME FROM MAHOGANY  
     (Do You know Where You're Going To?)  
 621 THEME FROM NEW YORK, NEW YORK  
 622 THEME FROM SHAFT  
 621 THEME FROM "STAR TREK"  
 623 THEME FROM "TERMS OF ENDEARMENT"  
 624 THEME FROM "ZORBA THE GREEK"  
 625 THEN YOU CAN TELL ME GOODBYE  
 623 THERE GOES MY EVERYTHING  
 626 THERE GOES MY HEART  
 625 THERE IS A TAVERN IN THE TOWN  
 627 THERE IS NO CHRISTMAS LIKE A HOME  
     CHRISTMAS  
 628 THERE'LL BE A HOT TIME IN THE  
     OLD TOWN TONIGHT  
 626 THERE'S A TEAR IN MY BEER  
 629 THEY DIDN'T BELIEVE ME  
 627 THIRTY-TWO FEET AND EIGHT LITTLE TAILS  
 628 THIS MOMENT IN TIME  
 630 THIS OLD HEART OF MINE (Is Weak for You)  
 629 THIS OLD MAN  
 631 THOSE GOOD OLD DREAMS  
 630 THREE COINS IN THE FOUNTAIN  
 632 THREE O'CLOCK IN THE MORNING  
 633 THREE TIMES A LADY  
 633 THREE TO GET READY  
 634 THROUGH THE YEARS  
 634 THUNDERBALL  
 635 TICO TICO (Tico Tico No Fuba)  
 636 TIE A YELLOW RIBBON 'ROUND  
     THE OLE OAK TREE  
 632 TIGER RAG (Hold That Tiger!)  
 637 TIJUANA TAXI  
 637 A TIME FOR US (Love Theme  
     from "ROMEO AND JULIET")  
 638 (I've Had) THE TIME OF MY LIFE  
 639 TIRED OF BEING ALONE  
 639 TO A WILD ROSE  
 640 TO EACH HIS OWN  
 640 TO ME



**641** TODAY  
**641** TOMORROW  
**642** TONIGHT, I CELEBRATE MY LOVE  
**643** TOO FAT POLKA (She's Too Fat for Me)  
**644** TOO LATE TO TURN BACK NOW  
**643** TOO-RA-LOO-RA-LOO-RAL  
(That's An Irish Lullaby)  
**642** TOOT, TOOT, TOOTSIE! (Good-bye)  
**645** TOP GUN ANTHEM  
**646** TOP OF THE WORLD  
**644** TOREADOR SONG  
**647** TOUCH ME IN THE MORNING  
**645** TOYLAND  
**646** TRACES  
**648** THE TRACKS OF MY TEARS  
**649** TRAVELIN' MAN  
**650** THE TROLLEY SONG  
**651** TRUE GRIT  
**648** TRY A LITTLE TENDERNESS  
**647** TURKEY IN THE STRAW  
**652** 12TH STREET RAG  
**650** TWO FOR THE ROAD  
**651** TWO SLEEPY PEOPLE  
**653** TZENA, TZENA, TZENA

## U

**654** UNITED WE STAND  
**655** UNTIL YOU COME BACK TO ME  
(That's What I'm Gonna Do)  
**656** UP ON THE HOUSETOP  
**657** UP WHERE WE BELONG  
**658** UPTIGHT (Everything's Alright)

## V

**659** THE VARSITY DRAG  
**660** VOLARE (Nel Blu, Dipinto Di Blu)  
**661** THE VOLGA BOATMEN  
**659** THE VOWS GO UNBROKEN  
(Always True to You)

## W

**654** WABASH CANNONBALL  
**662** WADE IN THE WATER  
**663** WAIT TILL THE SUN SHINES, NELLIE  
**664** WAITING FOR THE ROBERT E. LEE  
**661** WALK ON THE WILD SIDE  
**663** WALK RIGHT IN  
**662** WALKIN' AFTER MIDNIGHT  
**666** WALKING IN MEMPHIS  
**656** WALTZ OF THE FLOWERS  
**665** WASHINGTON POST MARCH  
**668** WASTED DAYS AND WASTED NIGHTS  
**668** 'WAY DOWN YONDER IN NEW ORLEANS  
**669** THE WAY HE MAKES ME FEEL  
**670** THE WAY YOU DO THE THINGS YOU DO  
**671** WE DON'T WANNA GROW UP  
**669** WE GATHER TOGETHER TO ASK  
THE LORD'S BLESSING  
**672** WE HAD IT ALL  
**673** WE THREE KINGS OF ORIENT ARE  
**673** WE WISH YOU A MERRY CHRISTMAS  
**674** WEDDING MARCH (from "A MIDSUMMER  
NIGHT'S DREAM") (Mendelssohn)  
**675** WEEKEND IN NEW ENGLAND  
**676** WE'RE OFF TO SEE THE WIZARD  
(The Wonderful Wizard Of Oz)  
**674** WE'VE ONLY JUST BEGUN

**677** WHAT ARE YOU DOING THE REST  
OF YOUR LIFE?  
**678** WHAT BECOMES OF THE BROKEN HEARTED  
**679** WHATEVER LOLA WANTS (Lola Gets)  
**680** WHAT'S GOING ON  
**681** WHAT'S LOVE GOT TO DO WITH IT  
**677** WHAT'S NEW  
**682** WHAT'S NEW PUSSYCAT?  
**670** WHEN I GROW TOO OLD TO DREAM  
**676** WHEN I TAKE MY SUGAR TO TEA  
**671** WHEN IRISH EYES ARE SMILING  
**679** WHEN IT'S SPRINGTIME IN THE ROCKIES  
**682** WHEN JOHNNY COMES  
MARCHING HOME  
**683** WHEN MY BLUE MOON TURNS  
TO GOLD AGAIN  
**683** WHEN MY SUGAR WALKS DOWN  
THE STREET  
**684** WHEN SOMETHING IS WRONG  
WITH MY BABY  
**685** WHEN THE RED, RED ROBIN  
COMES BOB, BOB, BOBBIN' ALONG  
**684** WHEN THE SAINTS GO MARCHING IN  
**685** WHEN WILL I BE LOVED  
**686** WHEN YOU WERE SWEET SIXTEEN  
**686** WHEN YOU'RE ALONE  
**687** WHEN YOU'RE SMILING  
**687** WHERE DID OUR LOVE GO  
**688** WHERE DO I GO?  
**689** WHERE'S THE PLAYGROUND, SUSIE?  
**689** THE WHIFFENPOOF SONG  
(Baa! Baa! Baa!)  
**688** WHILE SHEPHERDS WATCHED  
THEIR FLOCKS BY NIGHT  
**690** WHILE STROLLING THROUGH  
THE PARK ONE DAY  
**692** WHILE YOU SEE A CHANCE  
**693** WHISPERING  
**690** THE WHITE CLIFFS OF DOVER  
**693** WHO'LL STOP THE RAIN  
**694** WHO'S SORRY NOW  
**695** WHY DON'T YOU LOVE ME  
**694** WICHITA LINEMAN  
**695** WILL IT GO 'ROUND IN CIRCLES  
**696** WILLOW WEEP FOR ME  
**697** WINCHESTER CATHEDRAL  
**691** THE WINDMILLS OF YOUR MIND  
**697** WINDY  
**698** WITCHCRAFT  
**698** WITH PEN IN HAND  
**699** WITH YOU I'M BORN AGAIN  
**700** WITHOUT A SONG  
**699** (Hey, Little Girl) WIVES AND LOVERS  
**700** WOMAN, WOMAN  
**701** WOMAN TO WOMAN  
**702** WORDS GET IN THE WAY  
**703** WOULDN'T IT BE NICE?  
**696** WRAP YOUR TROUBLES IN DREAMS  
(And Dream Your Troubles Away)

## Y

**701** YANKEE DOODLE  
**702** THE YANKEE DOODLE BOY  
**704** THE YELLOW ROSE OF TEXAS  
**704** YES! WE HAVE NO BANANAS  
**705** YESTERDAY ONCE MORE

**705** YESTERDAY'S GONE  
**706** YESTER-ME, YESTER-YOU YESTERDAY  
**707** YOU AND I (Eddie Rabbitt)  
**706** YOU AND I (Stevie Wonder)  
**708** YOU AND ME AGAINST THE WORLD  
**703** YOU ARE MY LUCKY STAR  
**709** YOU ARE MY SUNSHINE  
**709** YOU ARE SO BEAUTIFUL  
**710** YOU ARE THE SUNSHINE OF MY LIFE  
**711** YOU BELONG TO ME  
**712** YOU BELONG TO MY HEART  
**713** YOU CAN DEPEND ON ME  
**714** YOU CAN'T HURRY LOVE  
**713** YOU DON'T HAVE TO SAY YOU LOVE ME  
**715** YOU GOT IT  
**716** YOU GOT IT ALL  
**717** YOU KEEP ME HANGIN' ON  
**718** YOU LIGHT UP MY LIFE  
**710** YOU ONLY LIVE TWICE  
**718** YOU MADE ME LOVE YOU  
**719** YOU STEPPED OUT OF A DREAM  
**707** YOU TELL ME YOUR DREAM  
(I'll Tell You Mine)  
**719** YOU WERE MEANT FOR ME  
**720** YOU WIN AGAIN  
**712** YOUNG LOVE  
**720** YOUNG WORLD  
**721** YOUR CHEATIN' HEART  
**722** YOUR MAMA DON'T DANCE  
**723** YOUR PRECIOUS LOVE  
**721** YOU'RE A GRAND OLD FLAG  
**724** YOU'RE ALL I NEED TO GET BY  
**725** YOU'RE NEVER FULLY DRESSED  
WITHOUT A SMILE  
**725** YOU'RE NOBODY TILL SOMEBODY  
LOVES YOU  
**726** YOU'RE SO VAIN  
**727** YOU'VE CHANGED  
**728** YOU'VE MADE ME SO VERY HAPPY  
**727** YOU'VE REALLY GOT A HOLD ON ME

## Z

**728** ZING A LITTLE ZONG  
**723** ZUM GALI GALI



# CLASSIFIED LISTING

## BIG BAND ERA

- 18 A-TISKET A-TASKET
- 44 THE AMERICAN PATROL
- 133 CHATTANOOGA CHOO CHOO
- 137 CIRIBIRIBIN (Chiribiribee)
- 173 DO NOTHIN' TILL YOU HEAR FROM ME
- 179 DON'T GET AROUND MUCH ANYMORE
- 182 DON'T SIT UNDER THE APPLE TREE  
(With Anyone Else but Me)
- 190 DUKE'S PLACE
- 304 I LET A SONG GO OUT OF MY HEART
- 339 I'M GETTING SENTIMENTAL OVER YOU
- 343 IN THE MOOD
- 399 LITTLE BROWN JUG
- 438 MINNIE THE MOOCHER
- 451 MOONLIGHT SERENADE
- 500 ONE O'CLOCK JUMP
- 511 PENNSYLVANIA 6-5000
- 511 PENTHOUSE SERENADE
- 564 SING, SING, SING
- 583 STOMPIN' AT THE SAVOY
- 592 A STRING OF PEARLS
- 605 TAKE THE "A" TRAIN

## CHRISTMAS

### AND INSPIRATIONAL

- 43 AMAZING GRACE
- 49 ANGELS FROM THE REALMS OF GLORY
- 49 ANGELS WE HAVE HEARD ON HIGH
- 62 AVE MARIA (Bach/Gounod)
- 64 AVE MARIA (Schubert)
- 61 AWAY IN A MANGER
- 82 THE BATTLE HYMN OF THE REPUBLIC
- 93 THE BIBLE TELLS ME SO
- 136 CHRISTMAS TIME IS HERE
- 136 THE COVENTRY CAROL
- 159 DANCE OF THE SUGAR-PLUM FAIRY
- 159 DECK THE HALL
- 205 THE FIRST NOEL
- 227 GO TELL IT ON THE MOUNTAIN
- 230 GOD REST YE MERRY, GENTLEMEN
- 234 GOOD KING WENCESLAS
- 236 GRANDMA GOT RUN OVER BY  
A REINDEER!
- 254 HARK! THE HERALD ANGELS SING
- 258 HAVE YOURSELF A MERRY LITTLE CHRISTMAS
- 267 HERE COMES SANTA CLAUS (Right Down  
Santa Claus Lane)
- 258 HERE WE COME A-CAROLING  
(The Wassail Song)
- 270 HE'S GOT THE WHOLE WORLD IN  
HIS HANDS
- 267 A HOLLY JOLLY CHRISTMAS
- 302 I HEARD THE BELLS ON  
CHRISTMAS DAY (Popular)
- 302 I HEARD THE BELLS ON  
CHRISTMAS DAY (Traditional)

- 307 I LOVE TO TELL THE STORY
- 309 I SAW THREE SHIPS
- 328 I'LL BE HOME FOR CHRISTMAS
- 345 IN THE SWEET BY AND BY
- 328 IT CAME UPON THE MIDNIGHT CLEAR
- 362 JESU, JOY OF MAN'S DESIRING
- 364 JINGLE BELLS
- 364 JOLLY OLD SAINT NICHOLAS
- 364 JOY TO THE WORLD (CHRISTMAS CAROL)
- 368 JUST A CLOSER WALK WITH THEE
- 401 THE LITTLE DRUMMER BOY
- 402 LITTLE SAINT NICK
- 426 MARCH (From "The Nutcracker Suite")
- 426 MARCH OF THE TOYS
- 428 A MARSHMALLOW WORLD
- 540 MERRY CHRISTMAS, DARLING
- 435 MICHAEL, ROW THE BOAT ASHORE
- 469 NOBODY KNOWS THE TROUBLE I'VE SEEN
- 478 O CHRISTMAS TREE
- 481 O COME, ALL YE FAITHFUL (Adeste Fideles)
- 482 O HOLY NIGHT
- 481 O LITTLE TOWN OF BETHLEHEM
- 484 OH HAPPY DAY
- 499 ONE DAY AT A TIME
- 502 ONWARD CHRISTIAN SOLDIERS
- 539 RUDOLPH, THE RED-NOSED REINDEER
- 540 SANTA CLAUS IS COMIN' TO TOWN
- 563 SILENT NIGHT
- 563 SILVER BELLS
- 569 SLEIGH RIDE
- 570 SOMETIMES I FEEL LIKE A  
MOTHERLESS CHILD
- 602 SWING LOW, SWEET CHARIOT
- 627 THERE IS NO CHRISTMAS LIKE A  
HOME CHRISTMAS
- 627 THIRTY-TWO FEET AND EIGHT LITTLE TAILS
- 645 TOYLAND
- 656 UP ON THE HOUSETOP
- 662 WADE IN THE WATER
- 656 WALTZ OF THE FLOWERS
- 669 WE GATHER TOGETHER TO ASK THE LORD'S  
BLESSING
- 673 WE THREE KINGS OF ORIENT ARE
- 673 WE WISH YOU A MERRY CHRISTMAS
- 688 WHILE SHEPHERDS WATCHED THEIR  
FLOCKS BY NIGHT

## CLASSICAL THEMES

- 47 ANDANTE CANTABILE
- 79 BARCAROLLE
- 107 BRAHMS' LULLABY
- 126 CANON IN D
- 139 CLAIR DE LUNE
- 205 FINLANDIA
- 217 FUR ELISE
- 248 THE HAPPY FARMER
- 284 HUMORESQUE
- 284 HUNGARIAN DANCE NO. 5 (Brahms)

- 362 JESU, JOY OF MAN'S DESIRING
- 380 LA DONNA E MOBILE (Woman Is Fickle)
- 379 LARGO FROM "THE NEW WORLD  
SYMPHONY"
- 389 LIEBESTRAUM
- 431 THE MASTERPIECE
- 434 MELODY IN F
- 439 MINUET IN G (Beethoven)
- 455 MUSETTA'S WALTZ ("La Boheme")
- 477 NOCTURNE, Op. 9, No. 2 (Chopin)
- 484 ODE TO JOY (Beethoven)
- 494 ON THE TRAIL
- 517 POLOVETZIAN DANCE (1st Theme)
- 529 ROMANCE (Rubinstein)
- 536 ROMEO AND JULIET (Tchaikowsky)
- 573 SONG WITHOUT WORDS
- 595 SWAN LAKE THEME
- 639 TO A WILD ROSE
- 644 TOREADOR SONG

## COUNTRY MUSIC

- 19 ABILENE
- 34 ALL MY EX'S LIVE IN TEXAS
- 42 ALWAYS LATE (With Your Kisses)
- 42 AM I BLUE? (Yes, I'm Blue)
- 45 AN AMERICAN TRILOGY
- 60 ASHES OF LOVE
- 75 BACK IN THE SADDLE AGAIN
- 94 BIG BAD JOHN
- 94 BIG MIDNIGHT SPECIAL
- 100 BLUE BAYOU
- 101 BLUE EYES CRYING IN THE RAIN
- 104 BLUE MOON OF KENTUCKY
- 107 BORN TO LOSE
- 143 THE CLOSER YOU GET
- 144 COLD COLD HEART
- 156 CRYING
- 164 DEEP IN THE HEART OF TEXAS
- 171 DIGGY LIGGY LO
- 183 DON'T LET THE STARS GET IN YOUR EYES
- 189 DRINKING CHAMPAGNE
- 196 ELVIRA
- 211 FOREVER'S AS FAR AS I'LL GO
- 218 GALVESTON
- 220 GENTLE ON MY MIND
- 250 HALF AS MUCH
- 271 HEY, GOOD LOOKIN'
- 278 HONKY TONK BLUES
- 279 HONKY TONKIN'
- 287 I CAN'T HELP IT (If I'm Still In  
Love With You)
- 287 I CAN'T STOP LOVING YOU
- 307 I SAW THE LIGHT
- 321 IF I SAID YOU HAVE A BEAUTIFUL BODY  
WOULD YOU HOLD IT AGAINST ME
- 323 IF TOMORROW NEVER COMES
- 327 IF YOU'VE GOT THE MONEY,  
I'VE GOT THE TIME



**332** I'M SO LONESOME I COULD CRY  
**337** IN DREAMS  
**359** JAMBALAYA (On The Bayou)  
**371** KAW-LIGA  
**374** KISS AN ANGEL GOOD MORNIN'  
**384** LAST DATE (Instrumental)  
**406** LONELY STREET  
**415** LOUISIANA MAN  
**416** LOVE WILL TURN YOU AROUND  
**416** LOVESICK BLUES  
**453** MOVE IT ON OVER  
**476** NOBODY  
**485** OH, LONESOME ME  
**498** ONE DOZEN ROSES  
**531** RING OF FIRE  
**548** SEND ME THE PILLOW THAT YOU  
     DREAM ON  
**565** SINGING THE BLUES  
**583** STAND BY YOUR MAN  
**590** SWEET DREAMS  
**601** SWEET MEMORIES  
**606** TALK BACK TREMBLING LIPS  
**608** TEARS ON MY PILLOW  
**609** THANK GOD FOR KIDS  
**623** THERE GOES MY EVERYTHING  
**626** THERE'S A TEAR IN MY BEER  
**634** WABASH CANNONBALL  
**662** WALKIN' AFTER MIDNIGHT  
**668** WASTED DAYS AND WASTED NIGHTS  
**695** WHY DON'T YOU LOVE ME  
**720** YOU WIN AGAIN  
**712** YOUNG LOVE  
**720** YOUNG WORLD  
**721** YOUR CHEATIN' HEART

## INTERNATIONAL SONGS

**35** ALOHA OE (Farewell To Thee)  
**38** ALOUETTE (The Lark)  
**56** ARRIVEDERCI, ROMA  
**56** ARTZA ALINU  
**123** CAN-CAN (Gaiete Parisienne)  
**137** CIAO, CIAO, BAMBINO  
**146** COLUMBIA, THE GEM OF THE OCEAN  
**147** COME BACK TO SORRENTO  
     (Torna a Surriento)  
**147** COMIN' THRO' THE RYE  
**150** COUNTRY GARDENS  
**158** DANCE LITTLE BIRD  
**162** DANNY BOY  
**161** DARK EYES (Orche Tchornia)  
**213** FRERE JACQUES (Brother John)  
**217** FUNICULI, FUNICULA  
**245** GREENSLEEVES  
**250** HANUKAH SONG  
**256** HATIKVAH  
**256** HAVAH NAGILAH  
**255** HAWAIIAN WAR CHANT (Ta-Hy-Wa-Hu-Wai)  
**347** IRELAND MUST BE HEAVEN  
     (For My Mother Came from There)  
**347** IRISH WASHERWOMAN  
**354** IT TAKES A GREAT BIG IRISH

    HEART TO SING AN IRISH SONG  
**352** IT'S A GREAT DAY FOR THE IRISH  
**359** JAMAICA FAREWELL  
**377** LA MARSEILLAISE  
**408** LONDONDERRY AIR  
**424** MALA FEMMENA  
**442** MOLLY MALONE (Cockles and Mussels)  
**448** MOTHER MACHREE  
**459** MY LITTLE GRASS SHACK IN  
     KEALAKEKUA, HAWAII  
**465** MY WILD IRISH ROSE  
**480** O SOLE MIO (My Sun)  
**510** PEGGY O'NEIL  
**543** SANTA LUCIA  
**599** SWEET ROSIE O'GRADY  
**608** TARANTELLA  
**617** THAT'S AMORE  
**643** TOO-RA-LOO-RA-LOO-RAL  
     (That's An Irish Lullaby)  
**653** TZENA, TZENA, TZENA  
**660** VOLARE (Nel Blu, Dipinto Di Blu)  
**671** WHEN IRISH EYES ARE SMILING

## JAZZ, BLUES,

## DIXIELAND & RAGS

**66** AZURE  
**89** BENJAMIN  
**97** BIRTH OF THE BLUES  
**103** BLUE MONDAY  
**108** BOSSA NOVA U.S.A.  
**115** BUGLE CALL RAG  
**127** CARAVAN  
**129** (Get Some) CASH FOR YOUR TRASH  
**133** CHEROKEE (Indian Love Song)  
**148** COTTONTAIL  
**162** THE DARKTOWN STRUTTERS' BALL  
**174** DO YOU KNOW WHAT IT MEANS TO MISS  
     NEW ORLEANS  
**186** DOWN BY THE RIVERSIDE  
**199** THE ENTERTAINER  
**277** HONEYSUCKLE ROSE  
**308** I PUT A SPELL ON YOU  
**336** IN A MELLOW TONE  
**334** IN A SENTIMENTAL MOOD  
**347** INDIANA (Back Home Again In Indiana)  
**351** IT DON'T MEAN A THING  
     (If It Ain't Got That Swing)  
**353** IT'S A RAGGY WALTZ  
**365** JOHNSON RAG  
**365** THE JOINT IS JUMPIN'  
**386** LAZY RIVER  
**417** LUSH LIFE  
**425** MAPLE LEAF RAG  
**442** MISSISSIPPI MUD  
**493** ON GREEN DOLPHIN STREET  
**512** PERDIDO  
**518** PRELUDE TO A KISS  
**537** ROSE OF WASHINGTON SQUARE  
**543** SATIN DOLL  
**567** SKATING

**581** ST. LOUIS BLUES  
**594** ST. JAMES INFIRMARY  
**604** TAKE FIVE  
**633** THREE TO GET READY  
**632** TIGER RAG (Hold That Tiger!)  
**652** 12TH STREET RAG  
**659** THE VARSITY DRAG  
**668** 'WAY DOWN YONDER IN NEW ORLEANS  
**676** WHEN I TAKE MY SUGAR TO TEA  
**684** WHEN THE SAINTS GO MARCHING IN  
**696** WILLOW WEEP FOR ME

## LATIN

**20** ADIOS MUCHACHOS  
**41** ALWAYS IN MY HEART  
     (Siempre En Mi Corazon)  
**46** AMOR, AMOR, AMOR  
**90** BESAME MUCHO  
**105** BLUE TANGO  
**110** BRAZIL  
**152** COMPADRE PEDRO JUAN  
**156** CU-CU-RRU-CU-CU, PALOMA  
**195** EL CHOCLO (Tango)  
**195** EL CUMBANCHERO  
**213** FRENESI  
**240** GRANADA  
**244** GREEN EYES  
**246** GUADALAJARA  
**245** GUANTANAMERA  
**378** LA CUCARACHA  
**379** LA CUMPARSITA  
**381** LA MALAGUENA  
**378** LA PALOMA  
**413** LOVE ME WITH ALL YOUR HEART  
     (Cuando Calienta El Sol)  
**427** MARIA ELENA  
**434** MEXICAN HAT DANCE  
**509** PAPA LOVES MAMBO  
**512** PERFIDIA  
**513** PERHAPS, PERHAPS, PERHAPS  
     (Quizas, Quizas, Quizas)  
**521** QUIEN SERA (Sway)  
**558** SIBONEY  
**599** SWEET AND GENTLE  
**635** TICO TICO (Tico Tico No Fuba)  
**712** YOU BELONG TO MY HEART

## MOVIE, TV AND

## BROADWAY GREATS

**21** AN AFFAIR TO REMEMBER (Our Love Affair)  
**35** ALMOST LIKE BEING IN LOVE  
     (From "BRIGADOON")  
**48** ANGELA (Theme from "Taxi")  
**50** ANOTHER WORLD (Theme)  
**52** (Theme From) THE APARTMENT  
**53** APPLAUSE  
**54** APRIL LOVE  
**55** AQUARIUS (From "HAIR")  
**57** ARTHUR MURRAY TAUGHT ME DANCING IN  
     A HURRY (From "THE FLEET'S IN")



<b>63</b> AXEL F (From "BEVERLY HILLS COP")	<b>248</b> HAIR	<b>472</b> NOBODY DOES IT BETTER (From "THE SPY WHO LOVED ME")
<b>72</b> BABY ELEPHANT WALK (From "HATARI")	<b>249</b> HAPPY (Love Theme From "Lady Sings The Blues")	<b>478</b> NOBODY DOES IT LIKE ME (From "SEESAW")
<b>77</b> THE BALLAD OF GILLIGAN'S ISLAND (From "GILLIGAN'S ISLAND")	<b>253</b> HAPPY DAYS	<b>483</b> THE ODD COUPLE
<b>80</b> BAREFOOT IN THE PARK	<b>253</b> HAPPY TRAILS (From "THE ROY ROGERS SHOW")	<b>494</b> ON HER MAJESTY'S SECRET SERVICE
<b>81</b> BATMAN THEME (From "BATMAN")	<b>259</b> HEART (From "DAMN YANKEES")	<b>498</b> ONCE UPON A TIME (From "ALL AMERICAN")
<b>96</b> BIG SPENDER (From "SWEET CHARITY")	<b>262</b> THE HEATHER ON THE HILL (From "BRIGADOON")	<b>502</b> OUT HERE ON MY OWN (From "FAME")
<b>102</b> BLUE HAWAII	<b>269</b> HERNANDO'S HIDEAWAY (From "THE PAJAMA GAME")	<b>505</b> OVER THE RAINBOW (From "THE WIZARD OF OZ")
<b>112</b> BREAKFAST AT TIFFANY'S	<b>271</b> HEY, LOOK ME OVER (From "WILDCAT")	<b>510</b> PARIS BLUES
<b>113</b> BRIGADOON	<b>272</b> HEY THERE (From "THE PAJAMA GAME")	<b>506</b> PATTY DUKE THEME (From "THE PATTY DUKE SHOW")
<b>113</b> BROADWAY BABY (From "DAMES AT SEA")	<b>273</b> HI-LILI, HI-LO (From "LILI")	<b>514</b> PETER GUNN THEME
<b>116</b> BUTTONS AND BOWS (From "PALEFACE")	<b>308</b> I SING THE BODY ELECTRIC (From "FAME")	<b>514</b> THE PINK PANTHER
<b>119</b> CABIN IN THE SKY	<b>322</b> IF MY FRIENDS COULD SEE ME NOW! (From "SWEET CHARITY")	<b>515</b> PLACES THAT BELONG TO YOU (From "THE PRINCE OF TIDES")
<b>121</b> CALL ME IRRESPONSIBLE (From "PAPA'S DELICATE CONDITION")	<b>340</b> IN THE COOL, COOL, COOL OF THE EVENING (From "HERE COMES THE GROOM")	<b>520</b> PUT ON A HAPPY FACE (From "BYE BYE BIRDIE")
<b>131</b> CHARADE	<b>341</b> IN THE HEAT OF THE NIGHT	<b>523</b> RAIDERS MARCH (From "RAIDERS OF THE LOST ARK")
<b>131</b> CHARLIE BROWN THEME (From "A CHARLIE BROWN CHRISTMAS")	<b>345</b> INSPECTOR CLOUSEAU THEME	<b>525</b> REAL LIVE GIRL (From "LITTLE ME")
<b>132</b> CHARLOTTE'S WEB	<b>350</b> IT MIGHT BE YOU (Theme from "Tootsie")	<b>529</b> REMEMBERING YOU (From "ALL IN THE FAMILY")
<b>135</b> CHITTY CHITTY BANG BANG	<b>357</b> IT'S THE HARD-KNOCK LIFE (From "ANNIE")	<b>540</b> SEESAW
<b>145</b> THE COLORS OF MY LIFE (From "BARNUM")	<b>357</b> I'VE GOT YOUR NUMBER (From "LITTLE ME")	<b>549</b> THE SHADOW OF YOUR SMILE (Love Theme From "The Sandpiper")
<b>148</b> COME SATURDAY MORNING (From "THE STERILE COOKOO")	<b>360</b> THE JAMES BOND THEME (From "DR. NO")	<b>565</b> SINGIN' IN THE RAIN
<b>146</b> COME TO ME, BEND TO ME (From "BRIGADOON")	<b>372</b> KIDS! (From "BYE BYE BIRDIE")	<b>573</b> SOMEWHERE, MY LOVE (Lara's Theme from "Doctor Zhivago")
<b>150</b> COMING AROUND AGAIN (From "HEARTBURN")	<b>384</b> LAST TANGO IN PARIS	<b>576</b> SPEAK SOFTLY LOVE (Love Theme from "The Godfather")
<b>154</b> CORNER OF THE SKY (From "PIPPIN")	<b>391</b> LET THE SUNSHINE IN (From "HAIR")	<b>595</b> STAR TREK - THE NEXT GENERATION (Main Title)
<b>164</b> DEAR HEART	<b>397</b> LINUS AND LUCY (From "A CHARLIE BROWN CHRISTMAS")	<b>588</b> STEAM HEAT (From "THE PAJAMA GAME")
<b>167</b> THE DEVIL'S BRIGADE MARCH (From "THE DEVIL'S BRIGADE")	<b>399</b> LITTLE BOY LOST (Pieces of Dreams)	<b>589</b> STEP TO THE REAR (From "HOW NOW, DOW JONES")
<b>168</b> DIAMONDS ARE FOREVER	<b>404</b> LIVE AND LET DIE	<b>598</b> SWEET CHARITY
<b>171</b> DING-DONG! THE WITCH IS DEAD (From "THE WIZARD OF OZ")	<b>410</b> A LOT OF LIVIN' TO DO (From "BYE BYE BIRDIE")	<b>601</b> THE SWEETHEART TREE (From "THE GREAT RACE")
<b>192</b> EASY STREET (From "ANNIE")	<b>411</b> LOVE IS A MANY-SPLENDORED THING	<b>607</b> TALK TO THE ANIMALS (From "DR. DOLITTLE")
<b>193</b> EASY TO BE HAIR (From "HAIR")	<b>412</b> LOVE MAKES THE WORLD GO 'ROUND (From "CARNIVAL")	<b>618</b> THEME FROM "CHEERS" (Where Everybody Knows Your Name)
<b>197</b> EMILY (From "THE AMERICANIZATION OF EMILY")	<b>414</b> (Where Do I Begin) LOVE STORY	<b>619</b> THEME FROM CLOSE ENCOUNTERS(tm) OF THE THIRD KIND
<b>202</b> FAME	<b>414</b> LOVE THEME FROM "ST. ELMO'S FIRE" (Instrumental)	<b>619</b> THEME FROM ICE CASTLES (Through the Eyes of Love)
<b>206</b> FIT AS A FIDDLE (From "SINGIN' IN THE RAIN")	<b>409</b> LOVE THEME FROM "THE WINDS OF WAR"	<b>620</b> THEME FROM MAHOGANY (Do You know Where You're Going To?)
<b>207</b> FLYING DREAMS (From "THE SECRET OF NIMH")	<b>418</b> THE LOVELIEST NIGHT OF THE YEAR (From "THE GREAT CARUSO")	<b>621</b> THEME FROM NEW YORK, NEW YORK
<b>208</b> FOOTLOOSE	<b>423</b> THE MAGNIFICENT SEVEN	<b>622</b> THEME FROM SHAFT
<b>210</b> FOR YOUR EYES ONLY	<b>422</b> MAKING OUR DREAMS COME TRUE (From "LAVERNE AND SHIRLEY")	<b>621</b> THEME FROM "STAR TREK"
<b>216</b> FROM RUSSIA WITH LOVE	<b>437</b> (Theme From) MIDNIGHT COWBOY	<b>623</b> THEME FROM "TERMS OF ENDEARMENT"
<b>225</b> GHOSTBUSTERS	<b>448</b> MOON RIVER (From "BREAKFAST AT TIFFANY'S")	
<b>226</b> THE GIRL WHO USED TO BE ME (From "SHIRLEY VALENTINE")	<b>454</b> MR. LUCKY	
<b>222</b> GIVE A LITTLE WHISTLE (From "WILDCAT")	<b>464</b> MY PERSONAL PROPERTY (From "SWEET CHARITY")	
<b>232</b> GOLDFINGER	<b>471</b> NEVER ON SUNDAY	
<b>232</b> GONNA FLY NOW (Theme from "ROCKY")	<b>472</b> THE NIGHT HAS A THOUSAND EYES	
<b>234</b> GOOD MORNING STARSHINE (From "HAIR")	<b>474</b> NINE TO FIVE	
<b>236</b> THE GOOD, THE BAD AND THE UGLY		
<b>237</b> THE GREAT ESCAPE MARCH (From "THE GREAT ESCAPE")		
<b>239</b> THE GREEN LEAVES OF SUMMER (From "THE ALAMO")		



**634** THEME FROM "ZORBA THE GREEK"  
**630** THREE COINS IN THE FOUNTAIN  
**634** THUNDERBALL  
**637** A TIME FOR US (Love Theme from "ROMEO AND JULIET")  
**638** (I've Had) THE TIME OF MY LIFE (From "DIRTY DANCING")  
**641** TOMORROW (From "ANNIE")  
**645** TOP GUN ANTHEM  
**651** TRUE GRIT  
**650** TWO FOR THE ROAD  
**661** WALK ON THE WILD SIDE  
**669** THE WAY HE MAKES ME FEEL (From "YENTL")  
**671** WE DON'T WANNA GROW UP (From "HOOK")  
**676** WE'RE OFF TO SEE THE WIZARD (The Wonderful Wizard Of Oz) (From "THE WIZARD OF OZ")  
**677** WHAT ARE YOU DOING THE REST OF YOUR LIFE? (From "THE HAPPY ENDING")  
**679** WHATEVER LOLA WANTS (Lola Gets) (From "DAMN YANKEES")  
**682** WHAT'S NEW PUSSYCAT?  
**686** WHEN YOU'RE ALONE (From "HOOK")  
**688** WHERE DO I GO? (From "HAIR")  
**699** (Hey, Little Girl) WIVES AND LOVERS  
**710** YOU ONLY LIVE TWICE  
**725** YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE (From "ANNIE")

## POLKAS

**85** BEER BARREL POLKA (Roll Out the Barrel)  
**140** CLARINET POLKA  
**260** HELENA POLKA  
**461** MY MELODY OF LOVE  
**508** PENNSYLVANIA POLKA  
**643** TOO FAT POLKA (She's Too Fat for Me)

## SING-A-LONGS, SPECIAL

### OCCASIONS & NOVELTY TUNES

**21** AH! SWEET MYSTERY OF LIFE  
**22** AFTER THE BALL  
**29** ALABAMA BOUND  
**30** ALEXANDER'S RAGTIME BAND  
**33** ALL THROUGH THE NIGHT  
**43** AMERICA (My Country 'Tis of Thee)  
**43** AMERICA THE BEAUTIFUL  
**44** ANCHORS AWEIGH  
**47** ANNIVERSARY SONG  
**60** AULD LANG SYNE  
**38** AURA LEE  
**69** BABY FACE  
**78** BALLIN' THE JACK  
**78** THE BAND PLAYED ON

**83** BE MY LOVE  
**81** BEAUTIFUL DREAMER  
**82** BEAUTIFUL OHIO  
**83** BECAUSE  
**93** A BICYCLE BUILT FOR TWO  
**95** THE BIG ROCK CANDY MOUNTAIN  
**97** BILL BAILEY, WON'T YOU PLEASE COME HOME?  
**95** BILLBOARD MARCH  
**98** A BIRD IN A GILDED CAGE  
**98** BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR  
**112** BRIDAL CHORUS (From "Lohengrin")  
**115** BUFFALO GALS  
**118** BY THE BEAUTIFUL SEA  
**118** BY THE LIGHT OF THE SILVERY MOON  
**119** THE CAISSONS GO ROLLING ALONG  
**120** CAMPTOWN RACES  
**128** CARRY ME BACK TO OLD VIRGINNY  
**142** CLEMENTINE  
**155** CUDDLE UP A LITTLE CLOSER, LOVEY MINE  
**172** DIXIE  
**176** DOES THE SPEARMINT LOSE ITS FLAVOR (On the Bedpost Overnight?)  
**183** DOWN BY THE OLD MILL STREAM  
**188** DOWN IN THE VALLEY  
**190** DRINK TO ME ONLY WITH THINE EYES  
**190** THE DRUNKEN SAILOR  
**206** FIVE FOOT TWO, EYES OF BLUE  
**209** FOR HE'S A JOLLY GOOD FELLOW  
**207** FOR ME AND MY GAL  
**212** FRANKIE AND JOHNNY  
**218** THE GANG THAT SANG "HEART OF MY HEART"  
**224** GIVE MY REGARDS TO BROADWAY  
**229** GLOW WORM  
**231** GOOD NIGHT LADIES  
**235** GRADUATION DAY  
**247** HAIL TO THE CHIEF  
**249** HAIL! HAIL! THE GANG'S ALL HERE  
**254** HARRIGAN  
**259** HELLO! MA BABY  
**274** THE HOKEY POKEY  
**276** HOME ON THE RANGE  
**277** A HOT TIME IN THE OLD TOWN TONIGHT  
**282** HOW YA GONNA KEEP 'EM DOWN ON THE FARM?  
**306** I LOVE YOU TRULY  
**311** I WANT A GIRL (Just Like the Girl That Married Dear Old Dad)  
**317** IDA, SWEET AS APPLE CIDER  
**334** I'M LOOKING OVER A FOUR LEAF CLOVER  
**338** IN MY MERRY OLDSMOBILE  
**338** IN THE EVENING BY THE MOONLIGHT  
**341** IN THE GOOD OLD SUMMERTIME  
**344** IN THE SHADE OF THE OLD APPLE TREE  
**351** IT'S A LONG WAY TO TIPPERARY  
**355** I'VE BEEN WORKING ON THE RAILROAD  
**358** JA-DA  
**360** JEANIE WITH THE LIGHT BROWN HAIR  
**374** K-K-K-KATY

**383** LET ME CALL YOU SWEETHEART (I'm in Love with You)  
**395** LI'L LIZA JANE  
**424** THE MAN ON THE FLYING TRAPEZE  
**427** MARGIE  
**428** MARINE'S HYMN (Song of the U.S. Marine Corps)  
**429** MARY ANN  
**430** MARY'S A GRAND OLD NAME  
**433** MEET ME TONIGHT IN DREAMLAND  
**450** MOONLIGHT BAY  
**455** MY BONNIE  
**456** MY GAL SAL  
**459** MY HERO  
**463** MY OLD KENTUCKY HOME  
**467** M-I-S-S-I-S-S-I-P-I  
**467** M-O-T-H-E-R  
**473** O PERFECT LOVE  
**485** OH MARIE  
**487** OH! MY PAPA (O Mein Papa)  
**488** OH! SUSANNA  
**488** OH, THEM GOLDEN SLIPPERS  
**489** OH WHERE HAS MY LITTLE DOG GONE?  
**490** OH, YOU BEAUTIFUL DOLL  
**491** OLD BLACK JOE  
**491** OLD FOLKS AT HOME  
**492** THE OLD GRAY MARE  
**497** ON TOP OF OLD SMOKEY  
**497** ON WISCONSIN!  
**482** OVER THE RIVER AND THROUGH THE WOODS  
**504** OVER THE WAVES  
**506** OVER THERE  
**510** PEG O' MY HEART  
**516** POLLY WOLLY DOODLE  
**517** POMP AND CIRCUMSTANCE  
**517** PUT ON YOUR OLD GREY BONNET  
**522** RAGTIME COWBOY JOE  
**526** RED RIVER VALLEY  
**537** 'ROUND HER NECK SHE WEARS A YELLOW RIBBON  
**538** ROW ROW ROW  
**545** SCARBOROUGH FAIR  
**546** SCARLET RIBBONS (For Her Hair)  
**546** SCHOOL DAYS (When We Were a Couple of Kids)  
**549** SEMPER FIDELES  
**555** SHE WORE A YELLOW RIBBON  
**555** SHE'LL BE COMIN' 'ROUND THE MOUNTAIN  
**557** SHENANDOAH  
**551** SHINE ON HARVEST MOON  
**560** SIDE BY SIDE  
**561** THE SIDEWALKS OF NEW YORK (East Side, West Side)  
**584** THE STARS AND STRIPES FOREVER  
**584** THE STAR-SPANGLED BANNER  
**585** STREETS OF LAREDO  
**594** SWEET ADELINE  
**600** SWEETHEART OF SIGMA CHI



**602** THE SYNCOPATED CLOCK  
**604** TAKE ME OUT TO THE BALL GAME  
**609** TA-RA-RA BOOM-DE-AY  
**625** THERE IS A TAVERN IN THE TOWN  
**628** THERE'LL BE A HOT TIME IN THE  
 OLD TOWN TONIGHT  
**629** THIS OLD MAN  
**634** THROUGH THE YEARS  
**642** TOOT, TOOT, TOOTSIE! (Good-bye)  
**647** TURKEY IN THE STRAW  
**661** THE VOLGA BOATMEN  
**663** WAIT TILL THE SUN SHINES, NELLIE  
**664** WAITING FOR THE ROBERT E. LEE  
**665** WASHINGTON POST MARCH  
**674** WEDDING MARCH (from "A MIDSUMMER  
 NIGHT'S DREAM") (Mendelssohn)  
**679** WHEN IT'S SPRINGTIME IN THE ROCKIES  
**682** WHEN JOHNNY COMES MARCHING HOME  
**687** WHEN YOU'RE SMILING  
**689** THE WHIFFENPOOF SONG (Baa! Baa! Baa!)  
**690** WHILE STROLLING THROUGH THE  
 PARK ONE DAY  
**701** YANKEE DOODLE  
**702** THE YANKEE DOODLE BOY  
**704** YES! WE HAVE NO BANANAS  
**709** YOU ARE MY SUNSHINE  
**721** YOU'RE A GRAND OLD FLAG  
**723** ZUM GALI GALI

## STANDARDS

**18** THE ABA DABA HONEYMOON  
**25** AIN'T MISBEHAVIN'  
**29** ALICE BLUE GOWN  
**30** ALL I DO IS DREAM OF YOU  
**37** ALONE AND BLUE  
**54** APRIL SHOWERS  
**61** AT LAST  
**87** BELLE OF THE BALL  
**91** THE BEST IS YET TO COME  
**92** BETWEEN THE DEVIL AND THE DEEP  
 BLUE SEA  
**92** BEYOND THE BLUE HORIZON  
**102** BLUE MOON  
**108** THE BOY NEXT DOOR  
**114** BUBBLES IN THE WINE  
**117** BUTTON UP YOUR OVERCOAT  
**117** BYE BYE BLACKBIRD  
**121** CALIFORNIA HERE I COME  
**125** CANADIAN SUNSET  
**124** CANDY  
**128** CAROLINA MOON  
**129** A CERTAIN SMILE  
**132** CHARMAINE  
**134** CHATTANOOGIE SHOE SHINE BOY  
**134** CHINATOWN, MY CHINATOWN  
**143** COCKTAILS FOR TWO  
**144** COCOANUT GROVE  
**146** COME TO ME, BEND TO ME  
**158** DANCE WITH A DOLLY (With a Hole  
 In Her Stockin')  
**163** DARN THAT DREAM

**163** DAY BY DAY  
**166** DEEP PURPLE  
**168** DIANE  
**169** DINAH  
**173** DO YOU EVER THINK OF ME  
**177** DOES YOUR HEART BEAT FOR ME  
**178** DOLL DANCE  
**178** DON'T BE THAT WAY  
**179** DON'T BLAME ME  
**184** DON'T WORRY 'BOUT ME  
**185** DON'T YOU KNOW I CARE  
 (Or Don't You Care to Know)  
**188** DREAM LOVER  
**189** THE DREAM OF OLWEN  
**192** EASY LIVING  
**194** EBB TIDE  
**194** ELMER'S TUNE  
**201** FALLING IN LOVE AGAIN (Can't Help It)  
**203** FASCINATION  
**209** FOR ALL WE KNOW  
**221** GEORGIA ON MY MIND  
**222** GET HAPPY  
**224** (I Don't Stand) A GHOST OF A  
 CHANCE (With You)  
**229** THE GLORY OF LOVE  
**230** GOLDEN EARRINGS  
**233** GOOD NIGHT SWEETHEART  
**239** GOODBYE, MY CONEY ISLAND BABY  
**238** GREAT DAY  
**247** GUILTY  
**255** HARLEM NOCTURNE  
**257** HAVE YOU EVER BEEN LONELY?  
 (Have You Ever Been Blue?)  
**260** HEART AND SOUL  
**275** HONEY  
**278** HOW ABOUT YOU?  
**279** HOW COME YOU DO ME LIKE YOU DO  
**286** I CAN'T BELIEVE THAT YOU'RE IN  
 LOVE WITH ME  
**286** I CAN'T GIVE YOU ANYTHING  
 BUT LOVE  
**285** I DON'T KNOW WHY (I Just Do)  
**294** I DON'T WANT TO WALK WITHOUT YOU  
**288** I FEEL A SONG COMIN' ON  
**295** I GET ALONG WITHOUT YOU VERY WELL  
 (Except Sometimes)  
**298** I GOT IT BAD (And That Ain't Good)  
**303** I LOVE YOU  
**306** I MARRIED AN ANGEL  
**306** I REMEMBER YOU  
**310** I UNDERSTAND  
**321** IF I HAD YOU  
**320** IF YOU KNEW SUSIE  
 (Like I Know Susie)  
**324** I'LL BE THERE  
**312** I'LL GET BY  
 (As Long As I Have You)  
**327** I'LL SEE YOU IN MY DREAMS  
**330** I'LL TAKE YOU HOME AGAIN, KATHLEEN  
**329** I'M A DING DONG DADDY FROM DUMAS  
**332** I'M ALWAYS CHASING RAINBOWS

**333** I'M GONNA SIT RIGHT DOWN  
 AND WRITE MYSELF A LETTER  
**339** I'M IN THE MOOD FOR LOVE  
**335** I'M SITTING ON TOP OF THE WORLD  
**336** I'M THRU WITH LOVE  
**333** IN A LITTLE SPANISH TOWN  
 ('Twas On A Night Like This)  
**340** IN THE CHAPEL IN THE MOONLIGHT  
**348** IRENE  
**348** ISN'T IT ROMANTIC  
**349** IT COULD HAPPEN TO YOU  
**353** IT'S A MOST UNUSUAL DAY  
**354** IT'S EASY TO REMEMBER  
**355** I'VE GOT THE WORLD ON A STRING  
**361** (I Got Spurs That) JINGLE JANGLE JINGLE  
**367** JUNE IN JANUARY  
**366** JUNE NIGHT  
**367** JUST FRIENDS  
**370** JUST YOU, JUST ME  
**373** A KISS TO BUILD A DREAM ON  
**374** K-K-K-KATY  
**386** LAURA  
**387** LAZY BONES  
**387** LET A SMILE BE YOUR UMBRELLA  
**388** LET THERE BE LOVE  
**396** LINGER AWHILE  
**402** LITTLE THINGS MEAN A LOT  
**407** LOUISE  
**411** LOVE IN BLOOM  
**412** LOVE IS JUST AROUND THE CORNER  
**412** LOVE LETTERS  
**413** LOVER  
**419** MA (He's Making Eyes At Me)  
**419** MAM'SELLE  
**423** MANHATTAN SERENADE  
**427** MARGIE  
**432** MEAN TO ME  
**431** MEET ME IN ST. LOUIS, LOUIS  
**435** MELODY OF LOVE  
**432** MEMORIES OF YOU  
**438** MIMI  
**439** MISTY  
**444** MONA LISA  
**446** MOOD INDIGO  
**447** MOON LOVE  
**447** MOON OVER MIAMI  
**449** MOONGLOW  
**449** MOONLIGHT BECOMES YOU  
**451** MORE THAN YOU KNOW  
**460** MY MAN  
**461** MY MELANCHOLY BABY  
**462** MY MOTHER'S EYES  
**462** MY OLD FLAME  
**463** MY PRAYER  
**464** MY REVERIE  
**465** MY WAY  
**468** THE NEARNESS OF YOU  
**472** THE NIGHT HAS A THOUSAND EYES  
**474** A NIGHTINGALE SANG IN  
 BERKELEY SQUARE  
**471** NOBODY'S SWEETHEART



**490** OLD CAPE COD  
**493** ON THE ATCHISON, TOPEKA  
AND THE SANTA FE  
**495** ON THE SUNNY SIDE OF THE STREET  
**495** ONCE IN A WHILE  
**501** ONLY A ROSE  
**505** OUT OF NOWHERE  
**508** PAGAN LOVE SONG  
**518** PRAISE THE LORD AND PASS THE  
AMMUNITION  
**521** PUT YOUR ARMS AROUND ME, HONEY  
**522** RACING WITH THE MOON  
**524** RAMONA  
**528** RED SAILS IN THE SUNSET  
**534** ROCK-A-BYE YOUR BABY WITH A  
DIXIE MELODY  
**535** RUBY  
**539** RUM AND COCA-COLA  
**542** SAM, YOU MADE THE PANTS TOO LONG  
**542** SAN FRANCISCO  
**543** SATIN DOLL  
**545** SECOND HAND ROSE  
**547** THE SECOND TIME AROUND  
**554** SHANGRI-LA  
**556** SHEIK OF ARABY  
**568** SLEEPY TIME GAL  
**568** SO RARE  
**571** SOFTLY, AS I LEAVE YOU  
**571** SOLITUDE  
**572** SOMEBODY ELSE IS TAKING MY PLACE  
**572** SOPHISTICATED LADY  
**576** SOUTH OF THE BORDER  
(Down Mexico Way)  
**579** SPREADIN' RHYTHM AROUND  
**580** SPRING IS HERE  
**580** STAIRWAY TO THE STARS  
**586** STAR DUST  
**587** STARS FELL ON ALABAMA  
**587** STELLA BY STARLIGHT  
**592** STORMY WEATHER  
(Keeps Rainin' All the Time)  
**594** SWEET AND LOVELY  
**596** SWEET LORRAINE  
**605** TAKING A CHANCE ON LOVE  
**606** TANGERINE  
**611** TEMPTATION  
**613** THANKS FOR THE MEMORY  
**612** THAT LUCKY OLD SUN (Just Rolls  
Around Heaven All Day)  
**615** THAT OLD BLACK MAGIC  
**616** THAT OLD FEELING  
**616** THAT'S ALL  
**618** THAT'S MY DESIRE  
**626** THERE GOES MY HEART  
**629** THEY DIDN'T BELIEVE ME  
**640** TO EACH HIS OWN  
**650** THE TROLLEY SONG  
**651** TWO SLEEPY PEOPLE  
**677** WHAT'S NEW  
**670** WHEN I GROW TOO OLD TO DREAM  
**683** WHEN MY BLUE MOON TURNS

TO GOLD AGAIN  
**683** WHEN MY SUGAR WALKS DOWN  
THE STREET  
**685** WHEN THE RED, RED ROBIN COMES  
BOB, BOB, BOBBIN' ALONG  
**693** WHISPERING  
**690** THE WHITE CLIFFS OF DOVER  
**694** WHO'S SORRY NOW  
**698** WITCHCRAFT  
**700** WITHOUT A SONG  
**696** WRAP YOUR TROUBLES IN DREAMS  
(And Dream Your Troubles Away)  
**705** YESTERDAY'S GONE  
**703** YOU ARE MY LUCKY STAR  
**713** YOU CAN DEPEND ON ME  
**718** YOU MADE ME LOVE YOU  
**719** YOU STEPPED OUT OF A DREAM  
**707** YOU TELL ME YOUR DREAM  
(I'll Tell You Mine)  
**719** YOU WERE MEANT FOR ME  
**725** YOU'RE NOBODY TILL  
SOMEBODY LOVES YOU  
**727** YOU'VE CHANGED  
**728** ZING A LITTLE ZONG

## WALTZES

**53** AROUND THE WORLD  
**58** ARTIST'S LIFE  
**88** THE BELLS OF AVALON  
**101** BLUE DANUBE WALTZ  
**105** BLUE SKIRT WALTZ  
**125** CARNIVAL OF VENICE  
**197** EMPEROR WALTZ  
**316** I WONDER WHO'S KISSING HER NOW  
**372** KENTUCKY WALTZ  
**435** MERRY WIDOW WALTZ  
**443** THE MISSOURI WALTZ  
**567** THE SKATER'S WALTZ  
**612** TENNESSEE WALTZ  
**632** THREE O'CLOCK IN THE MORNING

## 50'S HITS

**28** AIN'T THAT A SHAME  
**84** BE-BOP-A-LULA  
**122** CARA MIA  
**130** CHANTILLY LACE  
**155** CORRINE CORRINA  
**152** CRY  
**198** ENCHANTED SEA  
**198** EVERYDAY  
**201** EV'RY DAY OF MY LIFE  
**242** THE GREAT PRETENDER  
**251** HANDY MAN  
**275** HOLD ME, THRILL ME, KISS ME  
**280** HURT  
**298** I HEAR YOU KNOCKING  
**303** ('Til) I KISSED YOU  
**312** I WANT TO WALK YOU HOME  
**320** IF I GIVE MY HEART TO YOU  
**335** I'M WALKIN'  
**354** IT'S ALL IN THE GAME

**371** JUST WALKIN' IN THE RAIN  
**390** LET THE GOOD TIMES ROLL  
**453** MR. BLUE  
**503** OOO DOOBY  
**533** (We're Gonna) ROCK AROUND THE CLOCK  
**532** THE ROCK 'N' ROLL WALTZ  
**564** SINCE I DON'T HAVE YOU  
**561** SINCERELY  
**579** SPLISH SPLASH  
**582** STAGGER LEE  
**611** TEEN ANGEL  
**712** YOUNG LOVE

## 60'S HITS

**26** AIN'T NO MOUNTAIN HIGH ENOUGH  
**27** AIN'T NOTHING LIKE THE REAL THING  
**28** AIN'T TOO PROUD TO BEG  
**31** ALFIE  
**33** ALL I EVER NEED IS YOU  
**38** ALONG COMES MARY  
**70** BABY, I NEED YOUR LOVIN'  
**71** BABY, IT'S YOU  
**73** BABY LOVE  
**75** BAD MOON RISING  
**76** BAD TO ME  
**104** BLUE ON BLUE  
**109** BOTTLE OF WINE  
**109** BREAD AND BUTTER  
**111** BREAK MY MIND  
**120** CALIFORNIA GIRLS  
**124** CAN'T YOU HEAR MY HEART BEAT  
**130** CATHY'S CLOWN  
**140** CLASSICAL GAS  
**145** COLOUR MY WORLD  
**149** COME SEE ABOUT ME  
**156** CRYING  
**161** DANCING IN THE STREET  
**167** DEVIL WITH A BLUE DRESS ON  
**169** DIDN'T WE  
**172** DIZZY  
**174** DO YOU LOVE ME  
**175** DO YOU WANT TO KNOW A SECRET?  
**176** (Sittin' On) THE DOCK OF THE BAY  
**187** DOWN IN THE BOONDOCKS  
**188** DOWN ON THE CORNER  
**196** ELUSIVE BUTTERFLY  
**210** FOR ONCE IN MY LIFE  
**212** FORTUNATE SON  
**214** FRIDAY ON MY MIND  
**216** FUN, FUN, FUN  
**219** GEE WHIZ  
**223** GET READY  
**238** GOOD VIBRATIONS  
**242** GREEN ONIONS  
**244** GREEN TAMBOURINE  
**262** HEAT WAVE (A.K.A. Love Is Like  
a Heatwave)  
**264** HELLO, I LOVE YOU  
**264** HELP ME RHONDA  
**265** HELP YOURSELF (Gliocchi Miei)  
**270** HEY! BABY!



**272** HEY! PAULA  
**274** HEY THERE LONELY GIRL  
**276** HOLD ON, I'M COMIN'  
**280** HOT ROD LINCOLN  
**281** THE HOUSE OF THE RISING SUN  
**281** HOW SWEET IT IS (To Be Loved  
By You)  
**283** A HUNDRED POUNDS OF CLAY  
**288** I CAN'T HELP MYSELF  
(Sugar Pie, Honey Bunch)  
**290** I FOUGHT THE LAW  
**297** I GET AROUND  
**299** I HEAR A SYMPHONY  
**300** I HEARD IT THROUGH THE GRAPEVINE  
**301** I KNEW YOU WHEN  
**309** I SAW HER STANDING THERE  
**310** I SECOND THAT EMOTION  
**313** I WANT YOU BACK  
**322** I'LL BE ON MY WAY  
**329** I'LL KEEP YOU SATISFIED  
**337** IN DREAMS  
**342** IN THE MIDNIGHT HOUR  
**342** IN THE MISTY MOONLIGHT  
**344** INDIAN RESERVATION (The Lament Of The  
Cherokee Reservation Indian)  
**358** IT'S THE SAME OLD SONG  
**361** JENIFER JUNIPER  
**363** JOHNNY ANGEL  
**368** JUST DROPPED IN (To See What  
Condition My Condition Was In)  
**375** KNOCK ON WOOD  
**396** LIES (Are Breakin' My Heart)  
**397** LIGHT MY FIRE  
**398** LIL' RED RIDING HOOD  
**393** LIMBO ROCK  
**400** LITTLE DEUCE COUP  
**407** LODI  
**398** THE LONELY BULL (El Solo Toro)  
**420** MacARTHUR PARK  
**422** MAKE IT EASY ON YOURSELF  
**433** MELLO YELLOW  
**436** MERCY, MERCY ME  
(The Ecology)/I WANT YOU  
**445** MONEY (That's What I Want)  
**450** MOTHER-IN-LAW  
**454** MY CHERIE AMOUR  
**457** MY GIRL  
**458** MY GUY  
**469** NEEDLES AND PINS  
**480** NOWHERE TO RUN  
**483** ODE TO BILLY JOE  
**486** OH, PRETTY WOMAN  
**501** ONLY THE LONELY (Know the Way I Feel)  
**503** OOO, BABY, BABY  
**504** OUR DAY WILL COME  
**513** A PLACE IN THE SUN  
**516** PLEASE MR. POSTMAN  
**519** PROUD MARY  
**520** PUT A LITTLE LOVE IN YOUR HEART  
**523** RAMBLIN' ROSE  
**526** REACH OUT, I'LL BE THERE

**527** RELEASE ME  
**528** RESPECT  
**535** (I Never Promised You a) ROSE GARDEN  
**534** ROSES ARE RED (My Love)  
**547** SEALED WITH A KISS  
**553** SHAKIN' ALL OVER  
**554** SHE LOVES YOU  
**553** SHE'S NOT THERE  
**557** SHOO-BE-DOO-BE-DOO-DA-DAY  
**556** SHOP AROUND  
**577** SOUL MAN  
**578** SPANISH FLEA  
**578** SPOOKY  
**585** STANDING IN THE SHADOWS OF LOVE  
**591** STOP! IN THE NAME OF LOVE  
**586** STORMY  
**589** SUNNY  
**607** A TASTE OF HONEY  
**610** THE TEARS OF A CLOWN  
**625** THEN YOU CAN TELL ME GOODBYE  
**630** THIS OLD HEART OF MINE (Is Weak for You)  
**637** TIJUANA TAXI  
**641** TODAY  
**646** TRACES  
**648** THE TRACKS OF MY TEARS  
**649** TRAVELIN' MAN  
**648** TRY A LITTLE TENDERNESS  
**655** UNTIL YOU COME BACK TO ME  
(That's What I'm Gonna Do)  
**658** UPTIGHT (Everything's Alright)  
**663** WALK RIGHT IN  
**670** THE WAY YOU DO THE THINGS YOU DO  
**678** WHAT BECOMES OF THE  
BROKEN HEARTED  
**684** WHEN SOMETHING IS WRONG  
WITH MY BABY  
**687** WHERE DID OUR LOVE GO  
**689** WHERE'S THE PLAYGROUND, SUSIE?  
**693** WHO'LL STOP THE RAIN  
**694** WICHITA LINEMAN  
**697** WINCHESTER CATHEDRAL  
**691** THE WINDMILLS OF YOUR MIND  
**697** WINDY  
**698** WITH PEN IN HAND  
**700** WOMAN, WOMAN  
**703** WOULDN'T IT BE NICE?  
**706** YESTER-ME, YESTER-YOU YESTERDAY  
**714** YOU CAN'T HURRY LOVE  
**713** YOU DON'T HAVE TO SAY YOU LOVE ME  
**717** YOU KEEP ME HANGIN' ON  
**723** YOUR PRECIOUS LOVE  
**724** YOU'RE ALL I NEED TO GET BY  
**727** YOU'VE REALLY GOT A HOLD  
ON ME

## 70'S HITS

**22** AFTER THE LOVIN'  
**25** AIN'T NO SUNSHINE  
**31** ALL IN LOVE IS FAIR  
**40** ALWAYS AND FOREVER  
**51** ANTICIPATION

**59** AS  
**67** BABE  
**69** BABY I LOVE YOUR WAY  
**74** BABY WHAT A BIG SURPRISE  
**88** BEN  
**99** BIRD OF BEAUTY  
**106** BOOGIE ON REGGAE WOMAN  
**138** CITY OF NEW ORLEANS  
**142** THE CLOSER I GET TO YOU  
**145** COLOUR MY WORLD  
**160** DANCIN' IN THE MOONLIGHT  
**165** DECEMBER 1963 (Oh What a Night)  
**166** DELTA DAWN  
**221** DO THAT TO ME ONE MORE TIME  
**177** DOES ANYBODY REALLY KNOW  
WHAT TIME IT IS?  
**180** DON'T CRY OUT LOUD  
**181** DON'T GIVE UP ON US  
**182** DON'T IT MAKE MY BROWN EYES BLUE  
**186** DON'T YOU WORRY 'BOUT A THING  
**191** EASY  
**200** EVERYTHING OLD IS NEW AGAIN  
**203** FEELINGS (¿DIME?)  
**204** FEELIN' STRONGER EVERY DAY  
**231** GOLDEN LADY  
**240** GOT TO BE THERE  
**257** HAVE YOU EVER SEEN THE RAIN?  
**285** I AM WOMAN  
**290** I CAN'T STAND THE RAIN  
**291** (Last Night) I DIDN'T GET TO SLEEP AT ALL  
**294** (If Loving You Is Wrong) I DON'T  
WANT TO BE RIGHT  
**300** I HONESTLY LOVE YOU  
**315** I WISH  
**317** I WON'T LAST A DAY WITHOUT YOU  
**318** I'D LIKE TO TEACH THE WORLD  
TO SING (In Perfect Harmony)  
**318** I'D LOVE YOU TO WANT ME  
**324** IF YOU LEAVE ME NOW  
**325** IF YOU REALLY LOVE ME  
**324** I'LL BE THERE  
**330** I'LL NEVER LOVE THIS WAY AGAIN  
**331** I'LL TAKE YOU THERE  
**331** I'M STILL IN LOVE WITH YOU  
**349** ISN'T SHE LOVELY  
**366** JOY TO THE WORLD (Popular Song)  
**369** JUST MY IMAGINATION  
(Running Away with Me)  
**373** KILLING ME SOFTLY WITH HIS SONG  
**376** L.A. WOMAN  
**388** LEAD ME ON  
**389** LET ME BE THE ONE  
**390** LET ME LOVE YOU ONCE BEFORE YOU GO  
**392** LET'S GET IT ON  
**395** LET'S STAY TOGETHER  
**405** LIVING FOR THE CITY  
**408** LOOKIN' OUT MY BACK DOOR  
**409** LOOKS LIKE WE MADE IT  
**418** LOVING ARMS  
**429** ME AND YOU AND A DOG NAMED BOO  
**444** MOCKINGBIRD



**446** MONTEGO BAY  
**456** MY EYES ADORED YOU  
**468** NEVER BEEN TO SPAIN  
**470** NEVER CAN SAY GOODBYE  
**476** NOTHING FROM NOTHING  
**479** NUTBUSH CITY LIMITS  
**489** AN OLD-FASHIONED LOVE  
SONG  
**492** OLD TIME ROCK 'N ROLL  
**519** PRECIOUS AND FEW  
**524** RAINY DAYS AND MONDAYS  
**525** REACH OUT AND TOUCH  
(Somebody's Hand)  
**527** READY TO TAKE A CHANCE AGAIN  
**530** RESPECT YOURSELF  
**532** RIDERS ON THE STORM  
**533** RISE  
**536** ROCK WITH YOU  
**541** SAIL ON  
**544** SATURDAY IN THE PARK  
**550** SEND ONE YOUR LOVE  
**558** SHOW ME THE WAY (Peter Frampton)  
**560** SIGNED, SEALED, DELIVERED I'M YOURS  
**562** SIGNS  
**566** SIR DUKE  
**570** SO INTO YOU  
**574** SOMEDAY WE'LL BE TOGETHER  
**590** STILL  
**598** SUPERSTITION  
**628** THIS MOMENT IN TIME  
**633** THREE TIMES A LADY  
**636** TIE A YELLOW RIBBON 'ROUND  
THE OLE OAK TREE  
**639** TIRED OF BEING ALONE  
**644** TOO LATE TO TURN BACK NOW  
**646** TOP OF THE WORLD  
**647** TOUCH ME IN THE MORNING  
**654** UNITED WE STAND  
**672** WE HAD IT ALL  
**675** WEEKEND IN NEW ENGLAND  
**674** WE'VE ONLY JUST BEGUN  
**680** WHAT'S GOING ON  
**685** WHEN WILL I BE LOVED  
**695** WILL IT GO 'ROUND IN CIRCLES  
**699** WITH YOU I'M BORN AGAIN  
**701** WOMAN TO WOMAN  
**705** YESTERDAY ONCE MORE  
**706** YOU AND I (Stevie Wonder)  
**708** YOU AND ME AGAINST THE WORLD  
**709** YOU ARE SO BEAUTIFUL  
**710** YOU ARE THE SUNSHINE OF MY LIFE  
**711** YOU BELONG TO ME  
**718** YOU LIGHT UP MY LIFE  
**722** YOUR MAMA DON'T DANCE  
**726** YOU'RE SO VAIN  
**728** YOU'VE MADE ME SO VERY  
HAPPY

**24** AGAINST ALL ODDS  
(Take a Look at Me Now)  
**32** ALL AT ONCE  
**17** ALL FOR LOVE  
**36** ALMOST PARADISE...  
Love Theme from "FOOTLOOSE"  
**39** ALWAYS  
**68** BABY, COME TO ME  
**86** BEING WITH YOU  
**122** CALL ME  
**151** COMING OUT OF THE DARK  
**153** CONGA  
**157** CUTS BOTH WAYS  
**170** DIDN'T WE ALMOST HAVE IT ALL  
**180** DON'T FALL IN LOVE WITH A  
DREAMER  
**184** DON'T WANNA LOSE YOU  
**214** FROM A DISTANCE  
**227** GIVE ME THE NIGHT  
**228** GIVING YOU THE BEST THAT  
I GOT  
**243** THE GREATEST LOVE OF ALL  
**252** HAPPY BIRTHDAY  
**261** THE HEAT IS ON  
**263** HEAVEN  
**266** HERE AND NOW  
**268** HERE WE ARE  
**282** HOW 'BOUT US  
**289** I CAN'T MAKE YOU LOVE ME  
**292** (Everything I Do) I DO IT FOR YOU  
**293** I DON'T HAVE THE HEART  
**296** I DON'T WANNA CRY  
**304** I JUST CALLED TO SAY I LOVE YOU  
**305** I LOVE A RAINY NIGHT  
**314** I WILL ALWAYS LOVE YOU  
**319** IF EVER YOU'RE IN MY ARMS AGAIN  
**326** IF YOU SAY MY EYES ARE BEAUTIFUL  
**346** IN YOUR EYES  
**356** IT'S SO HARD TO SAY GOODBYE  
TO YESTERDAY  
**363** JESUS IS LOVE  
**370** JUST THE TWO OF US  
**382** THE LADY IN MY LIFE  
**383** THE LADY IN RED  
**385** LATELY  
**394** LET'S HEAR IT FOR THE BOY  
**403** LIVE FOR LOVING YOU  
**430** MASTERPIECE  
**440** MISS YOU LIKE CRAZY  
**445** MONEY FOR NOTHING  
**452** MORE THAN WORDS  
**466** MYSTERY  
**475** NO NIGHT SO LONG  
**477** NOBODY LOVES ME LIKE YOU DO  
**460** NOW AND FOREVER  
**473** NOW AND FOREVER (You and Me)  
**487** OH NO  
**496** ON THE WINGS OF LOVE  
**500** ONE IN A MILLION YOU  
**507** OVERJOYED  
**531** RIBBON IN THE SKY

**538** ROUTE 101  
**552** SEPARATE LIVES (Love Theme from  
"WHITE KNIGHTS")  
**559** SHOW ME THE WAY (Styx)  
**575** SOME PEOPLE'S LIVES  
**593** ST. ELMO'S FIRE (Man In Motion)  
**596** SUDDENLY  
**597** SULTANS OF SWING  
**600** SWEET LOVE  
**603** TAKE MY BREATH AWAY (Love Theme  
from "TOP GUN")  
**614** THAT GIRL  
**631** THOSE GOOD OLD DREAMS  
**638** (I've Had) THE TIME OF MY LIFE  
**640** TO ME  
**642** TONIGHT, I CELEBRATE MY LOVE  
**657** UP WHERE WE BELONG  
**659** THE VOWS GO UNBROKEN  
(Always True to You)  
**666** WALKING IN MEMPHIS  
**681** WHAT'S LOVE GOT TO DO WITH IT  
**692** WHILE YOU SEE A CHANCE  
**702** WORDS GET IN THE WAY  
**707** YOU AND I (Eddie Rabbitt)  
**715** YOU GOT IT  
**716** YOU GOT IT ALL

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## 80'S & 90'S HITS

**23** AFTER ALL (Love Theme from  
"Chances Are")



From the Original Motion Picture Soundtrack "THE THREE MUSKETEERS"

## ALL FOR LOVE

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Written by BRYAN ADAMS,  
ROBERT JOHN "MUTT" LANGE  
and MICHAEL KAMEN

*Slowly*  
D Dsus Verse: D Dsus D

Bryan: 1. When it's love you give, then love you'll live. I'll be the rock you can build on, be there when you're old, to have and to hold. 2. When there's love in-side, I'll make a stand, I won't blink.

*Sting:* I'll be a man of good faith. I'll make a stand, I won't blink.

*Verse:*  
D Dsus D D/F#

Bryan: I swear I'll al-ways be strong, then there's a rea-son why. Both: I'll be the world that pro-  
Rod: then it's love you take. I'll prove to you we be-long. All: I'll be there when you  
Sting: (3.) I'll be the fire in your night. I will de-fend I will fight.

G D/A A Asus A D Em7 D/F# N.C. D/F#

fects you from the wind and the rain, from the hurt and the pain. All: Let's make it } all for one, all for love.  
need me when hon-or's at stake, this vow I will make: that it's }

*Chorus:*  
G Em7 D/A A D/F# G Bm A D/F# G

Let the one you hold be the one you want, the one you need. 'Cause when it's all for one, it's one for all. When there's

Em7 D/F# To Coda G D/A G D/F# Em7 A D Dsus

some-one that you know, then just let your feel-ings show and make it all for one, all for love. Bryan: 3. When it's love you make, all,

*Bridge:*  
D Bm G Em7 D/F# G A Bm

Don't lay our love to rest, 'cause we could stand up to the test. We've got ev-ry-thing and

D/F# G Asus A Bm D/F# G A G

more than we had planned, more than the riv-ers that run the land, we've got it all in our hands. (Instrumental solo ...

Em7 Dsus D Dsus D Asus A N.C. D.S. al Coda Coda G D/A

... end solo) Now, it's all for one, all for love. let your feel-ings show. When there's

G/B D/F# G D/A Em N.C. Gm7 Gm(#7) Gm/A D(2)

some-one that you want, when there's some-one that you need, let's make it all, all for one, and all for love.



# A-TISKET A-TASKET

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Words and Music by  
ELLA FITZGERALD and  
VAN ALEXANDER

**Brightly**

**B $\flat$ +** **E $\flat$**  **Gdim**

A - tis - ket it, a - tas - ket, a green and yel - low bas - ket; I  
dropped it, I dropped it, yes on the way I dropped it. A

**Fm7** **B $\flat$ 7** **Fm7** **B $\flat$ 7** **Fm7** **B $\flat$ 7** **E $\flat$**  **B $\flat$ 7** **E $\flat$**  **E $\flat$ 7**

bought a bas - ket for my mom - mie. On the way I dropped it. I - ket. She was  
lit - tle girl - ie picked it up and took it to the mar-

**A $\flat$**  **A $\flat$ m** **E $\flat$**  **E $\flat$ +**

truck - in' on down the av - e - nue with - out a sin - gle thing to do. She was

**A $\flat$**  **A $\flat$ m** **E $\flat$**  **F7** **B $\flat$ 7** **E $\flat$**

peck, peck, peck-in' all a - round, when she spied it on the ground. A - tis - ket a - tas - ket, she

**Gdim** **Fm7** **B $\flat$ 7** **Fm7** **B $\flat$ 7** **Fm7** **B $\flat$ 7** **E $\flat$**

took my yel - low bas - ket. And if she does - n't bring it back, I think that I shall die.

# THE ABA DABA HONEYMOON

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Words and Music by  
ARTHUR FIELDS and  
WALTER DONOVAN

**Moderately**

**C**

"Ab - a, dab - a, da - ba, da - ba, dab - a, dab - a, dab," said the chim - pie to the monk.

**G7**

"Bab - a, dab - a, dab - a, dab - a, dab - a, dab - a, dab, said the mon - key to the chimp.

**C**

All night long they'd chat - ter a - way, all day long they're hap - py and gay,

**D7** **G7** **Dm7** **G7** **C**

swing - ing and sing - ing in their hun - key, ton - key way. "Ab - a, dab - a, dab - a, dab - a,



This system contains the first three lines of music. The first line has a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and quarter notes. Chords E7 and Bm7 are indicated above the staff. The lyrics are: "dab - a, dab - a, dab," means "Monk, I love but you." "Bab - a, dab - a, dab," in

This system contains the next three lines of music. Chords E7, D, E7, Am, E7, Am, E7, Am, and F are indicated above the staff. The lyrics are: mon - key talk means "Chimp I love you too." Then the big ba - boon, one night in June, he

This system contains the final three lines of music. Chords C, Dm7, G7, and C are indicated above the staff. The lyrics are: mar-ried them, and ver - y soon they went up - on their ab - a, dab - a hon - ey moon.

## ABILENE

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LESTER BROWN, JOHN D. LOUDERMILK  
& BOB GIBSON

This system contains the first three lines of music. The tempo is marked "Moderately". Chords G, B7, C, G, and A7 are indicated above the staff. The lyrics are: Ab - i - lene, Ab - i - lene, pret-ti-est town I've ev - er seen. Wom-en there will

This system contains the next three lines of music. Chords D7, G, C, G, B7, and C are indicated above the staff. The lyrics are: treat you mean in Ab - i - lene, my Ab - i - lene. I sit a-lone most ev-'ry night, watch those trains

This system contains the next three lines of music. Chords G, A7, D7, G, C, and G are indicated above the staff. The lyrics are: pull out of sight. Don't I wish they were car-ry-ing me back to Ab - i - lene, my Ab - i - lene.

This system contains the next three lines of music. Chords B7, C, G, and A7 are indicated above the staff. The lyrics are: Ab - i - lene, Ab - i - lene, pret-ti-est town I've ev - er seen. Wom-en there don't

This system contains the next three lines of music. Chords D7, G, C, G, Am7, D7, and G are indicated above the staff. The lyrics are: treat you mean in Ab - i - lene, my Ab - i - lene. Crowd-ed cit - y,

This system contains the next three lines of music. Chords B7, C, G, and A7 are indicated above the staff. The lyrics are: there ain't noth-ing free, noth - ing in this town for me. Wish to the Lord that

This system contains the final three lines of music. Chords D7, G, C, G, G, C, and G are indicated above the staff. The lyrics are: I could be in Ab - i - lene, sweet Ab - i - lene. lene, sweet Ab - i - lene.



# ADIOS MUCHACHOS

(So Long Boys)

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English Words by HOWARD JOHNSON

Spanish Words by CESAR F. VEDANI

Music by JULIO SANDERS

**Tango**

C E7 F G7

So long to all my bos - om friends and boon com - pan - ions. Though I must leave you, don't let it

C Em Dm7 G7

grieve you. There is a rea - son for "Good-byes" I'm say - ing to you. It's up to me to make the ex - pla - na - tion

C E7 F G7

due you. Per - haps you've no - ticed that my mind is in the dis - tance, that my mo - rale's gone, I've no re -

C C7 F Fm C D7 G7

sis - tance. Some-one has changed my plan of life, my whole ex - is - tence. You've guessed the an - swer fel - lows, it's a

C E7 Am G7

girl. To say that she is charm-ing with man-ner most dis - arm-ing, would make you ri - di - cule me. But real - ly just the

C C+ F Fm C C/E E<sup>b</sup>dim7 Dm7 G7

same, if you could on - ly meet her, I know you'd say, "Oh, oh, oh." You'd give me cred - it and say I'm not to

C E7 Am G7

blame. She's more than just at - trac-tive, but al - so re - tro - ac - tive. When she re - turns my kiss - es, a meth-od she em -

C C+ F Fm C C/E E<sup>b</sup>dim7 Dm7 G7 C

ploys, that sure has got me wing-ing for fair. I'm swing-ing in air, that's why I'm sing-ing it's, "So long boys."



# AH! SWEET MYSTERY OF LIFE

(The Dream Melody)

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Words by  
RIDA JOHNSON YOUNG  
Music by  
VICTOR HERBERT

**Flowing**

Ah! Sweet mys - ter - y of life, at last I've found thee. Ah! I know at last the se - cret of it all. All the  
long - ing, seek - ing, striv - ing, wait - ing, yearn - ing, the burn - ing hopes, the joy and i - dle tears that fall! For 'tis  
love, and love a - lone, the world is seek - ing; and 'tis love, and love a - lone, that can re - pay! 'Tis the  
an - swer, 'tis the end and all of liv - ing, for it is love a - lone that rules for aye! For 'tis aye! \_\_\_\_\_

Chords: Bb, Cm7, F7, Bb, Bbm, F/C, C, C7, F7, Bb, Cm7, F7, Bb, G7, Cm, Ebm, Bb/F, Cm7/F, F7, Bb, Bb.

From the 20th Century-Fox Motion Picture "AN AFFAIR TO REMEMBER"

## AN AFFAIR TO REMEMBER

(Our Love Affair)

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Words by  
HAROLD ADAMSON and LEO McCAREY  
Music by  
HARRY WARREN

**Moderately**

Our love af - fair is a won - drous thing that we'll re - joice in re - mem - ber - ing. Our  
love was born with our first em - brace and a page was torn out of time and space. Our love af -  
fair, may it al - ways be a flame to burn through e - ter - ni - ty. So, take my hand with a  
fer - vent prayer that we may live and we may share a love af - fair to re - mem - ber.

Chords: F, Fdim7, C, Cm, Gm, C7, F, Dm7, G, Em7, Am7, Dm7, G7, Gm7, C9, C+, F, Fdim7, C, Cm, Gm, C7, Am7(b5), D7(b9), Gm, Bbdim7, Am7, D9, D7(b9), Gm7, C9, Am7, D9, D7(b9), Gm7, C9, C7(b9)/F, F.



# AFTER THE LOVIN'

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Words and Music by  
ALAN BERNSTEIN and  
RITCHIE ADAMS

Moderately (♩ = ♯4)

The musical score for 'After the Lovin'' is written in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Moderately'. The melody is on a single staff with lyrics underneath. Chords are indicated above the staff. The score includes a 'To Coda' section and a 'D.S. al Coda' section. The lyrics are: 'So I sing you to sleep af - ter the lov - in', with a song I just wrote yes - ter - day, and I hard to ex - plain ev - 'ry - thing that I'm feel - in'; face to face, I just seem to go dry. But I sing you to sleep af - ter the lov - in'. I brush back the hair from your eyes, and the hope you can hear what the words and the mu - sic have to say. It's so Thanks for tak - in' me love you so much that the sound of your voice can get me high. love on your face is so real that it makes me wan-na on a one-way trip to the sun. And thanks for turn-in' me in - to a some - one. So, I cry. And I know that my song is - n't say - ing an - y - thing new; oh, but af - ter the lov - in', I'm still in love with you.

# AFTER THE BALL

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Words and Music by  
CHARLES K. HARRIS

Moderately

The musical score for 'After the Ball' is written in 3/4 time. It begins with a key signature of two flats (Bb, Eb) and a tempo marking of 'Moderately'. The melody is on a single staff with lyrics underneath. Chords are indicated above the staff. The lyrics are: 'Af - ter the ball is o - ver, af - ter the break of morn, af - ter the danc - ers' leav - ing, af - ter the stars are gone; man - y a heart is ach - ing, if you could read them all; man - y the hopes that have van - ished, af - ter the ball.



From the Tri-Star Pictures Film "CHANCES ARE"

**AFTER ALL**

(Love Theme from "Chances Are")

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All Rights ReservedWords and Music by  
DEAN PITCHFORD and  
TOM SNOW

Slowly, with a beat

Verse 1:

He: E(9) A(9) E(9) C#m7 E/G# A

1. Well, here we are \_ a - gain; \_ I guess \_ it must \_ be \_ fate. We've tried it on \_ our

B G#m E/G# A(9) B She: E/G# A(9)

own, but deep in - side \_ we've known \_ we'd be back to set \_ things straight. I still re - mem - ber \_ when

C#m7 F#m E/G# A E/G# Both: A

your kiss was so \_ brand new. Ev - ery mem - o - ry \_ re - peats, \_ ev - ery step I take \_ re - treats. \_ Ev - ery jour - ney al - ways brings me back \_

Chorus: B A/B B E C#m

\_ to you. \_ Af - ter all the stops \_ and starts, \_ we keep com - in' back to these \_ two hearts, \_ two

F#m E/G# A B A B E She: G#m7 G#/B# C#m Both:

an - gels who've \_ been res - cued \_ from the fall. Af - ter all that we've \_ been through, \_ it all comes down to me and you. \_ I

A He: Bsus B To Coda 1. E A/E E To Next Strain 2. E(9) Fine

guess it's meant to be, \_ for - ev - er you and me, \_ af - ter all. \_ 2. When love is tru - ly \_ \_

Verse 2: A(9) He: She: E(9) C#m7 Both: E/G# A

\_ right, \_ (This time \_ it's tru - ly right. \_ ) it lives from year \_ to year. It chang - es as \_ it

D.S. % al Coda Coda E Esus

She: E/G# A(9) Both: B A/B B

goes, oh, and on the way it grows, \_ but it nev - er dis - ap - pears. \_ Af - ter

Bridge: Asus E/B G#/B# C#m A B D.S. % al Fine

Al - ways just be - yond \_ my touch, \_ You know I need - ed you \_ so much. Af - ter all, what else is liv - in' for? \_ Af - ter



Columbia Pictures Presents Rachel Ward, Jeff Bridges and James Woods  
in a Taylor Hackford Film "AGAINST ALL ODDS"

# AGAINST ALL ODDS

(Take a Look at Me Now)

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Words and Music by  
PHIL COLLINS

Slow rock

**B $\flat$ 7sus B $\flat$ m7 Cm7 D $\flat$ (2) E $\flat$ m7**

1. How can I just let — you walk a - way, just let you leave with - out — a trace? When I

**G $\flat$ (2) A $\flat$ /G $\flat$  Fm7 B $\flat$ m7 E $\flat$ m7 E $\flat$ m7/B $\flat$**

stand here tak - ing ev - 'ry breath — with you; — ooh, — you're the on - ly one who real-ly knew me — at all. —

**1. A $\flat$ sus A $\flat$  2.3. A $\flat$ sus A $\flat$  Chorus: D $\flat$ /A $\flat$**

— So take a look at me now, — well, there's just an

**E $\flat$ 7/A $\flat$  B $\flat$ m7 G $\flat$**

emp - ty space. — And there's noth - ing left — here — to re - mind — me, — just the mem -

**E $\flat$ m7 A $\flat$ sus D $\flat$ /A $\flat$**

- 'ry of — your face. — Well, take a look at me now, — well, there's just an

**E $\flat$ 7/A $\flat$  B $\flat$ m7 G $\flat$**

emp - ty space. — And you com - in' back — to me — is a - gainst — the odds, — {and that's what — it's the chance —

**1. E $\flat$ m7 A $\flat$ sus A $\flat$  D.C. 2. A $\flat$ sus A $\flat$  A $\flat$ 7sus/E $\flat$  A $\flat$ sus A $\flat$**

— I've got — to face. —  
— I've got — to take. —

**A $\flat$ 7sus/E $\flat$  A $\flat$ (9) A $\flat$ 7sus/E $\flat$  A $\flat$ 3/D $\flat$  B $\flat$ 7sus/C G $\flat$ (9) A $\flat$**

Take a look at me now. —

Verse 2:  
How can you just walk away from me,  
When all I can do is watch you leave?  
'Cause we shared the laughter and the pain,  
And even shared the tears.  
You're the only one who really knew me at all.  
(To Chorus:)

Verse 3:  
I wish I could just make you turn around,  
Turn around and see me cry.  
There's so much I need to say to you,  
So many reasons why,  
You're the only one who really knew me at all.  
(To Chorus:)



From the Broadway Musical "AIN'T MISBEHAVIN'"

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c/o EMI MUSIC PUBLISHING and CHAPPELL & CO., INC.  
All Rights ReservedWords by ANDY RAZAF  
Music by  
THOMAS "FATS" WALLER  
and HARRY BROOKS**Moderately**

*E♭ Gm7 Fm7 B♭7 E♭ G7 (#5) A♭ Db7 E♭ G♭7*

No one to talk with; all by my-self. No one to walk with, but I'm hap-py on the shelf. } Ain't mis-be-hav-in',  
I know for cer-tain the one I love. I'm thru with flirt - in' it's just you I'm think - in' of. }

*Fm7 B♭7* 1. *G7 C7 F7 B♭7* 2. *E♭ A♭7 E♭ G7 Cm Cm(#5) Cm6*

I'm sav-in' my love for you. you. Like Jack Horn-er in the cor-ner, don't go no-where.

*C7 B♭maj7 G7 Cm7 F7 B♭7 C7(#5) F7(b5) B♭7 E♭ Gm7 Fm7 B♭7*

What do I care? Your kiss - es are worth wait - in' for, be - lieve me. I don't stay out late, don't care to go.

*E♭ G7 (#5) A♭ Db7 E♭ G♭7 Fm7 B♭7 E♭*

I'm home a - bout eight, just me and my ra - di - o. Ain't mis - be - hav - in' I'm sav - in' my love for you.

Copyright © 1971 INTERIOR MUSIC CORP. (BMI)  
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All Rights Reserved**AIN'T NO SUNSHINE**Words and Music by  
BILL WITHERS**Slow rock-blues feel**

*Tacet* *Am7 Em7 /G Am7* *Em7 /G Am7*

1. Ain't no sun-shine when she's gone. It's not warm \_ when \_ she's a - way. Ain't no sun-shine when she's gone, \_  
gone. Won-der if \_ she's \_ gone to stay. 2.3. Ain't no sun-shine when she's gone, \_  
gone. on - ly dark - ness \_ ev-'ry day.

*Em7 Dm7* To Coda 1. *Am7 Em7 /G Am7* D.S. 2.

and she's al - ways gone too long } an - y - time \_ she goes a - way. 2. Won-der this \_ time where she's  
and this house just ain't no home }

2. *Am7 Em7 Am7* *Tacet*

way. And I know, I know, I know, \_ I know, I know, I know, I know, \_ I know, I

know, I know, \_ I know, \_ I know, I know, I know, \_ I know, I know, I know, \_ I know, I know, I know, I know, I know, I

*Am7 Em7 /G*

know, hey, \_ I ought to leave the young thing a - lone, \_ but ain't no sun - shine when she's gone. \_

*Am7* D.S. 3. *al Coda* 3. Ain't no sun - shine when she's

*Coda* *Am7 Em7 /G Am7* 1. *Em7 /G* 2. *Em7 /G Am9*

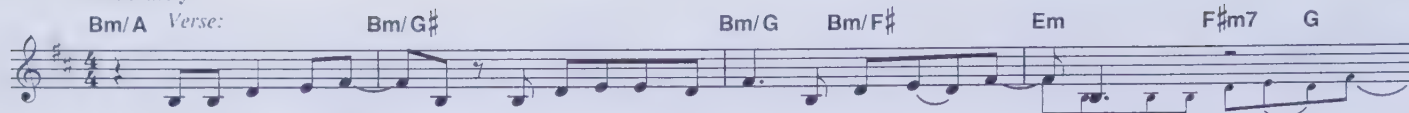
way. An-y-time \_ she goes a - way. way.

# AIN'T NO MOUNTAIN HIGH ENOUGH

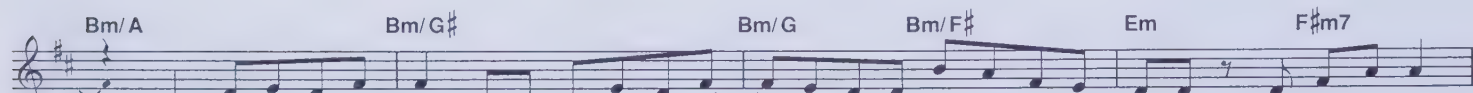
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Words and Music by  
NICKOLAS ASHFORD and  
VALERIE SIMPSON

Moderately



1. If you need me call me, no mat-ter where you are, no mat-ter how far.  
(2.) I set you free I told you you could al-ways count on me? From that day on  
3. My love is a - live way down in my heart al-though we are miles a - part. If you ev-er need



Just call my name, I'll be there in a hur-ry, you don't have to wor-ry. 'Cause ba-by there  
I made a vow, I'll be there when you want me, some-way, some-how. 'Cause ba-by there  
a help-ing hand, I'll be there on the dou-ble as fast as I can. Don't you know that there

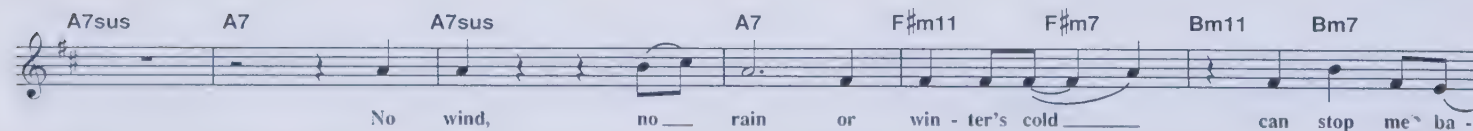
Chorus:



ain't no moun-tain high e - nough, ain't no val - ley low e - nough, ain't no riv - er wide



e - nough to keep me from get-ting to you, babe. 2. Re-mem-ber the day babe. Don't you know that there



No wind, no rain or win-ter's cold can stop me ba-



- by, 'cause you are my goal.  
(2nd voice) If you're ev-er in trou-ble I'll be there on the dou-ble, just-a send for me, oh ba-by.



# AIN'T NOTHING LIKE THE REAL THING

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Words and Music by  
NICKOLAS ASHFORD and  
VALERIE SIMPSON

Moderate rock  
Chorus:

Chorus: *E♭ Ebmaj7 Fm/E♭ E♭ Fm/E♭ E♭ A♭maj7*

Ain't noth - ing like the real thing, ba - by. Ain't noth - ing like the

1. 3. 5. 6. etc. Repeat ad lib. and fade 2. 4. Verse:

*Fm7 A♭/B♭ Fm7 A♭/B♭ E♭ A♭/B♭ E♭ Fm7 E♭/G*

real thing. \_ real thing. \_ 1. I got your pic - ture hang-in' on the wall, \_ but

*A♭maj7 G7 Cm7 B♭m7 E♭7 A♭ E♭/G Fm*

it can't see \_ or come to me \_ when I call \_ your name, \_ I re - al - ize \_ it's just a pic - ture in -

*E♭ A♭/B♭ E♭ Fm7 E♭/G A♭maj7 G7*

side a frame. \_ I read your let - ters \_ when you're not near \_ me, but they don't move \_ me and they don't groove \_ me like

1. D.C. 2.

*Cm7 B♭m7 E♭7 A♭ E♭/G Fm E♭ A♭/B♭ E♭*

when I hear \_ your sweet voice \_ whis-per-ing \_ in my ear. \_ be - ing there. \_ No oth - er

Bridge: D.C. and fade

*Gm G7 Cm Cm/B B♭m7 E♭7 A♭ E♭/B♭ Edim7 Fm7 A♭/B♭*

sound is quite the same as your name. \_ No touch can do half \_ as much \_ to make me feel bet-ter. So, let's get to-gether.

Verse 2:

I play the game, a fantasy.  
I pretend I'm not in reality.  
I need the shelter of your arms to comfort me.  
I got some memories to look back on  
And though they help me when you phone,  
I'm well aware nothin' can take the place of you being there.

Words and Music by  
ANTOINE DOMINO and  
DAVE BARTHOLOMEW

Moderate Rock Chords

The musical score is written on three staves in 4/4 time, with a key signature of one sharp (F#). The lyrics are written below the notes. Chords are indicated by letters (G, G6, C7, D7, Am7) above the staff. There are three measures of music on each staff. The first staff has lyrics: 'You made me cry when you said good - bye. Ain't that a shame? My tears fell like rain.' The second staff has lyrics: 'Ain't that a shame? You're the one to blame. Oh, well, good - bye, al - though I'll cry. Ain't that a' The third staff has lyrics: 'shame? My tears fell like rain. Ain't that a shame? You're the one to blame. You blame.' There are first and second endings indicated by brackets and numbers 1 and 2.

Chords: G, G6, C7, D7, Am7

Lyrics: You made me cry when you said good - bye. Ain't that a shame? My tears fell like rain. Ain't that a shame? You're the one to blame. Oh, well, good - bye, al - though I'll cry. Ain't that a shame? My tears fell like rain. Ain't that a shame? You're the one to blame. You blame.

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Words and Music by  
EDDIE HOLLAND and  
NORMAN WHITFIELD

1. I know\_ you wan-na leave me, but I re - fuse to let you go. \_\_\_\_ If I have to

beg, plead\_ for your sym - pa - thy, I don't mind \_\_\_\_ 'cause you mean that much to me. Ain't too proud to

*Chorus:*

beg, and you know\_ it. Please don't leave\_ me, girl. Don't you go. \_\_\_\_ Ain't too proud to plead, \_\_\_\_ ba - by, ba -

by. \_\_\_\_ Please don't leave\_ me, girl. Don't you go. \_\_\_\_ 2. Now I've heard\_ \_\_\_\_ Ain't too proud to

*Verse 4:*  
Now I've got a love so deep in the pit of my heart,  
And each day it grows more and more, .  
I'm not ashamed to call and plead to you, baby,  
(If pleading keeps you from walking out that door.  
(To Chorus:)



# ALABAMY BOUND

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TRADITIONAL

Brightly

Musical score for "ALABAMY BOUND" in G major, 4/4 time. The score consists of four staves of music with lyrics. Chords are indicated above the notes.

Staff 1: **Brightly**. Chords: G6/9, A7. Lyrics: I'm Al - a - bam - y bound; \_\_\_\_\_ there'll be no "Heeb - ie Jeeb - ies" hang - in' 'round. \_\_\_\_\_ Just gave the

Staff 2: Chords: D7, Em, A7, D7 Ddim D7. Lyrics: mean - est tick - et man on earth \_\_\_\_\_ all I'm worth \_\_\_\_\_ to put my toot - sies in an up - per berth. \_\_\_\_\_

Staff 3: Chords: N.C., C9, A7. Lyrics: \_\_\_\_\_ Just hear that choo choo sound. \_\_\_\_\_ I know that soon we're goin' to cov - er ground \_\_\_\_\_

Staff 4: Chords: G, G9, E7, A7, D7, G. Lyrics: \_\_\_\_\_ and then I'll hol - ler so the world will know \_\_\_\_\_ "Here I go." \_\_\_\_\_ I'm Al - a - bam - y bound. \_\_\_\_\_

From the Broadway Musical Production "IRENE"

# ALICE BLUE GOWN

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Lyric by JOSEPH McCARTHY  
Music by HARRY TIERNEY

Moderate waltz

Musical score for "ALICE BLUE GOWN" in G major, 3/4 time. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

Staff 1: Chords: C, A, A9, A7, D7. Lyrics: In my sweet lit - tle Al - ice blue gown, \_\_\_\_\_ when I first wan - dered down in to

Staff 2: Chords: G7, G7(#5), C, A7, D7. Lyrics: town, \_\_\_\_\_ I was both proud and shy, As I felt ev - 'ry eye. But in ev - 'ry shop

Staff 3: Chords: Dm7/G, G7, C, A, A9, A7. Lyrics: win - dow I'd primp, pass - ing by. Then in man - ner of fash - ion I'd frown, \_\_\_\_\_ and the

Staff 4: Chords: Dm, A7/E, Dm/F, G7, E7, Dm, Dm/A, A♭dim7, C/G, Gm. Lyrics: world seem'd to smile all a - round, \_\_\_\_\_ till it wilt - ed I wore it, I'll al - ways a -

Staff 5: Chords: A7, Dm, A7/E, Dm/F, G7, Fm6/A♭, G7, C, C6, C♯dim7, G7, C. Lyrics: dore it, my sweet lit - tle Al - ice blue gown. In my gown. \_\_\_\_\_

# ALEXANDER'S RAGTIME BAND

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Words and Music by  
IRVING BERLIN

Moderate swing (♩ = ♪)

Come on and hear, — come on and hear Al - ex - an - der's rag - time band. Come on and

hear, — come on and hear. It's the best band in the land. They can play a bu - gle call like you nev - er heard be - fore.

So nat - u - ral that you want to go to war. That's just the best - est band what am,

hon - ey lamb. Come on a - long, — come on a - long. Let me take you by the hand, up to the man, — up to the

man who's the lead - er of the band. And if you care to hear the Swa - nee Riv - er played in

rag - time, come on and hear, — come on and hear — Al - ex - an - der's rag - time band. Come on and band.

From the Metro-Goldwyn-Mayer Motion Picture "SADIE McKEE"

# ALL I DO IS DREAM OF YOU

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Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderately

All I do is dream of you the whole night thru. — With the dawn, I still go on and  
were there more than twen - ty - four — hours a day, — they'd be spent in sweet con - tent —

dream of you. — You're ev - 'ry thought, you're ev - 'ry - thing, you're ev - 'ry song I ev - er sing,  
dream - ing a - way. — When skies are grey, when skies are blue, — morn - ing, noon and night - time too,

sum - mer, win - ter, au - tumn and spring. And all I do the whole day thru, is dream of you.



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From the Paramount Picture "ALFIE"

## ALFIE

Lyric by HAL DAVID  
Music by BURT BACHARACH

**Slowly**

**C** **Dm7/G** **C** **Em7** **A7** **Dm7**

What's it all a-bout, Al - fie? Is it just for the mo-ment we live? What's it all a - bout when you sort it  
on - ly fools are kind, Al - fie, then I guess it is wise to be cruel. And if life be - longs on - ly to the

**Em7** **Am7** **Dm7** **Dm7/G** **Cdim** **Dm7/G** **G7** **Bm7**

out, Al - fie? Are we meant to take more than we give, or are we meant to be kind? And if sure as I be -  
strong, Al - fie, what will you lend on an old gold-en rule? As

**E♭6/D** **Am7/D** **Bm7** **Am7/D** **Am7** **Bm7** **E♭6/D** **Am7/D** **Dm7/G**

lieve there's a heav-en a - bove, Al - fie. I know there's some-thing much more. Some-thing e - ven non be - liev - ers

**G7** **C** **Dm7/G** **F♯m7(♭5)** **F7** **Em7** **Am7** **F♯m7(♭5)** **F7**

can be-lieve in. I be-lieve in love, Al - fie. With-out true love we just ex - ist, Al - fie. Un - til you find the love you've

**Em7** **Am7** **D7** **Dm7/G** **Cdim** **Dm7/G** **C**

missed you're noth-ing, Al - fie. When you walk let your heart lead the way and you'll find love an - y day, Al - fie.

## ALL IN LOVE IS FAIR

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Words and Music by  
STEVIE WONDER

**Slow ballad**

**Dm** **Dm7/C** **Bm7(♭5)** **B♭maj7** **Am7(♭5)** **D7**

All is fair in love. Love's a cra - zy game. Two peo - ple vow to stay in love as one they  
chance, it's eith - er good or bad. I tossed my coin to say in love with me you'd

**G9** **Gm7/C** **Dm** **Dm7/C** **Bm7(♭5)** **B♭maj7** **Am7(♭5)**

say. But all is changed with time. The fu - ture none can see. The road you leave be - hind,  
stay. But all in war is so cold. You eith - er win or lose. When all is put a - way,

**D7** **Gm7** **G/A** **A7** **Dm** **Dm7/C** **Bm7(♭5)**

a - head lies mys - ter - y. But all is fair in love. I had to go a - way. }  
the los - ing side I'll play. But all is fair in love. I should have nev - er left your side. }

**B♭m7** **E♭9** **F/C** **D7** **G7** **Gm7/C** **F** **A7** **Dm** **Dm7/C**

A writ - er takes his pen to write the words a - gain that all in love is fair. All of fate's a

**Bm7(♭5)** **B♭m7** **E♭9** **F/C** **D7** **G7** **Gm7/C** **F** **F7/E♭** **A+** **Dm**

A writ - er takes his pen to write the words a - gain that all in love is fair.

## ALL AT ONCE

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Words by JEFFREY OSBORNE  
and MICHAEL MASSER  
Music by MICHAEL MASSER

Slowly and expressively

1. All at once — I fi - n'ly took a mo - ment and I'm re - a - liz - ing that — you're not com - ing back. —  
I looked a - round — and found — that you — were with — an - oth - er love, — in some - one else - 's arms, — and

And it fi - n'ly hit me all — at once. — All at once — I start - ed count - ing tear - drops and — at least —  
all my dreams were shat - tered all — at once. — All at once — the smile that used — to greet — me bright - ens some -

— a mil - lion fell. — My eyes be - gan — to swell, — and all my dreams were shat - tered all — at once. —  
— one else - 's day. — She took your smile — a - way, — and left me with just mem - 'ries all — at once. —

— } Ev - er since I met — you, you're the on - ly love — I've known. — and I can't for - get — you, — though I must

*Chorus:*

face it all — a - lone. All at once — I'm drift - ing on — a lone - ly sea, — wish - ing you'd — come back —

— to me. — And that's all that mat - ters now. — All at once — I'm drift - ing on — a lone -

— ly sea, — hold - ing on — to mem - o - ries. — And it hurts me more — than you know, — so much more —

1. — than it shows — all at once. — 2. All at once. — — than it shows. — All at once —

*D.S. 2.3. Repeat and fade*



# ALL I EVER NEED IS YOU

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Words and Music by  
JIMMY HOLIDAY and  
EDDIE REEVES

Moderately

G B7 Em G7

1. Some-times when I'm down and all a - lone, just like a child with-out a home. The  
2. Some men fol - low rain-bows, I am told. Some men search for sil-ver some for gold.

C G Em A7 D7 G

love you give me keeps me hang-in' on, oh hon-ey. All I ev-er need is you. You're my first love, you're my  
I have found my treas-ure in your soul, hon-ey. All I ev-er need is you. With-out love I'd nev-er find the

B7 Em G7 C G Em

last. You're my fu-ture, you're my past. And lov-ing you is all I ask, hon - ey.  
way through ups and downs of ev-ry sin - gle day. I won't sleep at night un-til you say, "My hon - ey,

A7 Am7/D D7 G Fine C D C Bm

All I ev-er need is you. Win-ters come and they go, and we watch the melt - ing snow. \_\_\_\_\_  
all I ev-er need is you".

C G Bm/F# Em G/D C C/B Am7 Am7/D D7

Sure as sum-mer fol - lows spring, all the things you do give me a rea-son to build my world a - round you.

*D.C. al Fine*

# ALL THROUGH THE NIGHT

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WELSH SONG

Moderately

F Bb G7 C Bb C7 F Bb

Sleep, my child, and peace at - tend thee all through the night. Guard - ian an - gels

G7 C Bb C7 F C7 F C7 F Bb F C7 F

God will send thee all through the night. Soft the drow - sy hours are creep - ing,

C7 F Gm7 G7 F C7 F Bb G7 C Bb C7 F

hill and vale in slum - ber steep - ing, I, my lov - ing vi - gil keep - ing, all through the night.

# ALL MY EX'S LIVE IN TEXAS

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Words and Music by  
SANGER D. SHAFER &  
LYNDIA J. SHAFER

Moderate country  
Chorus:

**A** **E7**

All my ex - 's live in Tex - as, \_\_\_\_\_ and Tex - as is a place \_\_\_\_\_

**Bm7** **E7(b9)** **A** **E7**

I'd dear - ly love to be. \_\_\_\_\_ But all my ex - 's live in Tex - as, \_\_\_\_\_

*To Coda* **A** **D/F#** **G#**

and that's why I hang my hat \_\_\_\_\_ in Ten - nes - see. \_\_\_\_\_ 1. Ro -

Verse:

**A** **Bm7**

san - na's down in Tex - ar - ka - na, want - ed me to push a broom. And

**E7** **A**

sweet I - lene's in Ab - i - lene, she for - got I hung the moon. And

**Bm7**

Al - li - son \_\_\_\_\_ in Gal - ves - ton \_\_\_\_\_ some - how lost her san - i - ty. And

**B7** **E7** 1. *D.C.* 2. *D.C. al Coda*

Dim - ples who now lives in Tem - ple's got the law look - in' \_\_\_\_\_ for me. light.

*Coda*

**A/C#** **D** **Eb7** **E7** **D7** **Eb7** **E7**

Some folks think I hide, it's been ru - mored that I

**D7** **Eb7** **E7** **A**

died, but I'm a - live and well in Ten - nes - see. \_\_\_\_\_

Verse 2:

I remember that old Brazos River where I learned to swim,  
But it brings to mind another time where I wore my welcome thin.  
By transcendental meditation, I go there each night.  
But I always come back to myself long before daylight.  
(To Chorus:)



From the Broadway Musical Production "BRIGADOON"  
**ALMOST LIKE BEING IN LOVE**

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Lyrics by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

**Moderately**  $\text{E}\flat\text{maj7}$   $\text{Cm7}$   $\text{F7}$   $\text{B}\flat\text{maj7}$  *To Coda*  $\text{Gm7}$   $\text{Cm7}$   $\text{F11}$

What a day this has been! What a rare mood I'm in! Why, it's al - most like be - ing in  
 smile on my face for the whole hu - man race. Why, it's al - most like be - ing in  
 way that I feel when that bell starts to

$\text{B}\flat$   $\text{B}\flat7$   $\text{Am7}$   $\text{D7}$   $\text{G}\sharp\text{dim7}$   $\text{Am7}$   $\text{D9}$   $\text{D7}(\flat5)$   $\text{Gmaj7}$   $\text{G7}$   $\text{G6}$   $\text{E}\flat9$

love. \_\_\_\_\_ There's a mu - sic of life seems to be, \_\_\_\_\_ like a bell that is  
 love. \_\_\_\_\_ All the

*D.S. al Coda*  $\text{Am7}(\flat5)$   $\text{D7}$   $\text{B}\flat7$   $\text{B}\flat7(\flat9)$  *Coda*  $\text{B}\flat$   $\text{Cm7}$

ring - ing for me. \_\_\_\_\_ And from the peal I would swear I was

$\text{C}\sharp\text{dim7}$   $\text{B}\flat/\text{D}$   $\text{C7}$   $\text{G}\flat7$   $\text{B}\flat$   $\text{Gm7}$   $\text{Cm7}$   $\text{F7}$   $\text{B}\flat6/9$

fall - ing, I could swear I was fall - ing. It's al - most like be - ing in love. \_\_\_\_\_

**ALOHA OE**  
 (Farewell To Thee)

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Words and Music by  
 QUEEN LILIUOKALANI

**Moderately**  $\text{A}\flat$   $\text{D}\flat$   $\text{A}\flat$   $\text{E}\flat$

Proud - ly swept the rain cloud by the cliff as on it glid - ed through the

$\text{A}\flat$   $\text{D}\flat$   $\text{A}\flat$   $\text{D}\flat$   $\text{E}\flat7$   $\text{A}\flat$

trees, still — fol - low - ing with grief the li ko, the a hi - hi le hua of the vale. Fare -

$\text{D}\flat$   $\text{A}\flat$   $\text{E}\flat7$

well to thee, fare - well to thee, thou charm - ing one who dwells a - mong the

$\text{A}\flat$   $\text{D}\flat$   $\text{A}\flat$   $\text{E}\flat7$   $\text{A}\flat$

bow - ers. One fond em - brace be - fore I now de - part un - til we meet — a - gain.

Paramount Pictures Presents a Daniel Melnick Production a Herbert Ross Film "FOOTLOOSE"

# ALMOST PARADISE . . .

Love Theme from "FOOTLOOSE"

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Words by DEAN PITCHFORD  
Music by ERIC CARMEN

Slowly

Verse:

G D/F# Em G/D C D/C Bm7 G/B G/A A7 C/D D7

I thought that dreams be-longed to oth-er men, \_ 'cause each time I got close they'd fall a - part a - gain.  
It seems like per - fect love's so hard to find. \_ I'd al - most giv - en up; you must have read my mind.

G D/F# Em G/D C D/C G(9)/B G/B C D/C G(9)/B G/B

I feared my heart would beat in se-cre-cy; \_ I faced the night a - lone; oh how could I have known that  
And all these dreams I saved for a rain-y day, \_ they're fi - n'ly com - in' true. I'll share them all with you, 'cause

Chorus:

C D/C G/B B7/D# Em Em/D C C/D Gsus G D/G G D/E Em D/E Em

all my life I on - ly need-ed you? } Oh, \_ al - most par - a - dise; \_ we're knock-ing on heav-en's door; \_ al - most  
now we hold the fu - ture in our hands. }

Gsus G D/G G D/E Em C Am7 C/D D7

par - a - dise; \_ how could we ask \_ for more? I swear that I can see for - ev - er in your eyes

C/G G D/E Em D/C C/D Gsus G D/E Em D/C C/D C/G G Fine

par - a - dise. Par - a - dise.

Bridge:

Eb Csus C Eb C/D D D.S. §

And in your arms sal - va - tion's not so far a - way; \_ it's get - ting clos - er, clos - er ev - 'ry day. \_ Al - most



# ALONE AND BLUE

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Words by ANDY RAZAF  
Music by THOMAS WALLER and HARRY BROOKS

Moderate swing (♩ = ♩<sup>3</sup>♩)

Am Dm Am D7 C C#dim7

Noth-in' seems right, \_ no ap - pe - tite, \_ can't sleep at night, \_ no hope in sight, \_ What did I do \_\_\_\_\_

G7 G9 G+ C E7 Am Dm Am

\_ to be a - lone and blue? Since you've been gone \_ life has no dawn, \_ I need you so. \_

D7 C C#dim7 G7 A♭7 G7 C F7 C G7(♯5) C A♭7

Why did you go? \_ What did I do \_\_\_\_\_ to be a - lone and blue? \_\_\_\_\_ Since your \_

C Cdim7 C E♭7 A♭7 Am D F7

good - bye, \_ life's all out of key. \_\_\_\_\_ Blue birds \_ fly by, \_ they won't sing for

E7(♯5) E7 Am Dm Am

me. Oh, Lord - y! You took the glow \_ that thrilled me so. \_\_\_\_\_ I'd like to know, \_

D7 C C#dim7 G7 A♭7 G7 C F7 C

why did you go? \_ What did I do \_\_\_\_\_ to be a - lone and blue? \_\_\_\_\_

# ALONG COMES MARY

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Words and Music by  
TANDYN ALMER

Moderate rock

Am D7 Am7 D7 Am D7 Am7 D7

Ev - 'ry time I think that I'm the on - ly one who's lone - ly, some-one calls on me. And  
sire is the fire in the eyes of chicks whose sick-ness is the games they play And when the

Am D7 Am7 D7 Am7 D7 Am7 D7

ev - 'ry now and then I spend my time at rhyme and verse and curse the faults in me. But then A -  
mas-quer-ade is played and neigh-bor folks make jokes at who is most to blame to - day. And then A -

E A E7 A E A E7 A

long comes Mar - y, and does she wan - na give me kicks and be my stead - y chick and give me pick of  
long comes Mar - y, and does she wan - na set them free and make them see re - al - i - ties in which she

E A D7 G B E B E

mem - o - ries? Or may - be rath - er gath - er tales from all the fails and trib - u - la - tions no one  
got her name? And will they strug-ple much when told that such a ten - der touch of hers will make them

B E A Dm Em F7

ev - er sees? When we met, I was sure out to lunch. Now my emp - ty  
not the same? }

Dm7 Am7 1. Am D Am7 D 2. Am D Am7 D Am D

cup tastes as sweet as the punch. 2. When vague de - Sweet as the punch.

*Repeat and fade*

# ALOUETTE

(The Lark)

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FRENCH FOLK SONG

Brightly

F C7 F Gm7 C7 F

A - lou - et - te, gen - tille a - lou - et - te, a - lou - et - te, je te plu - me - rai.

C7 F C7

Je te plu - me - rai la tête, je te plu - me - rai la tête. Et la tête, et la tête, et la tête, et la tête.

*a tempo*

F C7 F Gm7 C7 F

O! A - lou - et - te, gen - tille a - lou - et - te, a - lou - et - te, je te plu - me - rai.



# ALWAYS

Copyright © 1983 JODAWAY MUSIC  
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Written by JONATHAN LEWIS,  
DAVID LEWIS and WAYNE LEWIS

Moderately slow

G D/G Dm/G C Am7 Am7/D G(9)

1. Girl you are \_ to me \_ all \_ that a wom-an should be, and I ded - i - cate \_ my life to you al - ways. A  
2. Come with me \_ my sweet; \_ lets go make a fam - i - ly. And they will bring \_ us joy for al - ways. Oh,

G D/G Dm/G C Am7 Am7/D G(9)

love like yours is rare; \_ it must have been sent from up a - bove. And I know you'll stay this way for al - ways. } And  
boy, I love you so; \_ I can't find e - nough ways to let you know. But you can be sure I'm yours for al - ways. }

Cmaj7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cm7 Abmaj9 Am7/D D C/E D/F#

we both know that our love will grow. \_ And for - ev - er it will be you and me.

Chorus:

G D/G Dm/G C Am7 Am7/D G(9)

Ooh, you're like the sun, \_ chas-ing all the \_ rain a-way. When you come a - round, \_ you bring bright - er days. \_

G D/G Dm7/G C Am7 Am7/D G(9) D.C.

You're the per - fect one \_ for me, \_ and you for-ev - er will be. And I will love you so for al - ways.

2. Am7/D G(9) G D/G Dm/G C Am7 Am7/D G(9)

al - ways. Ooh, \_ ooh, \_ hoo. \_ I will love you so for al - ways. \_

Repeat ad lib. and fade

# ALWAYS AND FOREVER

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Words and Music by  
ROD TEMPERTON

*Slowly*

**Dmaj7 Bm9 Gmaj7 Dmaj7**

Al - ways and for - ev - er, \_\_\_\_\_ each mo - ment with you \_\_\_\_\_ is just like a dream to me \_\_\_\_\_  
There'll al - ways be sun - shine \_\_\_\_\_ when I look at you; \_\_\_\_\_ some - thing I can't ex - plain \_\_\_\_\_

**Em7 Em7/A A9 Dmaj7 Bm9 Gmaj7**

that some - how came true. \_\_\_\_\_ And I know to - mor - row \_\_\_\_\_ will still be the same, \_\_\_\_\_ 'cause we've got a  
just the things that you do. \_\_\_\_\_ And if you get lone - ly \_\_\_\_\_ phone me and take \_\_\_\_\_ a sec - ond to

*Chorus:*

**Dmaj7 Em7 Em7/A A9 Dmaj7 Gmaj7 D/F# Em7**

life of love \_\_\_\_\_ that won't ev - er change. And } ev - 'ry day \_\_\_\_\_ love me your own spe - cial way. Melt all my  
give to me \_\_\_\_\_ that mag - ic you make. And } \_\_\_\_\_

**Em7/A Dmaj7 F#m7 Gmaj7 D/F# Em7 F#m7**

heart a - way \_\_\_\_\_ with a smile. \_\_\_\_\_ Take time to tell me \_\_\_\_\_ you \_\_\_\_\_ real - ly care \_\_\_\_\_ { and  
and

**Gmaj7 Em7 Em7/A Dmaj7 F#m7 G D/F# Em7 A9** *D.C.*

feel sad \_\_\_\_\_ to - mor - row \_\_\_\_\_ to - geth - er. \_\_\_\_\_ } I'll al - ways love you. \_\_\_\_\_  
we'll share \_\_\_\_\_ to - mor - row \_\_\_\_\_ to - geth - er. \_\_\_\_\_ } \_\_\_\_\_

**Gmaj7 D/F# Em7 A9 Dmaj7 G9 Em7/A A9** *Vocal Improvisation on Repeats* *Repeat and fade*

I'll \_\_\_\_\_ al - ways love you. \_\_\_\_\_ Lov - ing you. (Al - ways for - ev - er, I love you. \_\_\_\_\_)



# ALWAYS IN MY HEART

(Siempre en Mi Corazón)

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English Words by KIM GANNON  
Spanish Words and Music by  
ERNESTO LECUONA

Moderately

B $\flat$  F $+$  B $\flat$  F7( $\sharp$ 5) B $\flat$  F $+$  B $\flat$  N.C.

You are al - ways in my heart, e - ven tho' you're far a - way, I can hear the mu - sic  
Siem-pre es-ta en mi co - ra - zón el re - cuer - do de tu a - mor, que al i - gual que tu can -

B $\flat$  C $\sharp$ dim7 Cm F7 Cm7

of the song of love I sang with you. You are al - ways in my heart, and when skies a - bove are  
ción qui - to de mi al - ma su do - lor. Siem-pre es-ta en mi co - ra - zón la nos - tal - gia de tu

F7 Cm7 F7 Edim7/F B $\flat$  N.C.

grey, I re - mem - ber that you care and then and there the sun break through. Just be - fore I go to  
ser ya ho - ra pue - do com - pre - der que dul - ce ha si - do tu per - dón. La vi - sión de mi so -

B $\flat$  F $+$  B $\flat$  F7( $\sharp$ 5) B $\flat$  F $+$  B $\flat$  Dm7( $\flat$ 5) G7 Dm7( $\flat$ 5) G7

sleep there's a ren - dez - vous I keep and the dream I al - ways meet helps me for - get we're far a -  
ñar me hi - zo ver con e - mo - ción que fué tu al - ma ins - pi - ra - ción don - de a pla - qué mi sed de a -

Cm N.C. Cm7( $\flat$ 5) B $\flat$ /F B $\flat$ /D D $\flat$ dim7

part. I don't know ex - act - ly when, dear, but I'm sure we'll meet a - gain, dear, and, my dar - ling, till we  
mar. Hoy tan so - lo es pe - ro ver - te y ya nun - ca más per - der - te, mien - tras tan - to que tu a -

F7/C F7 1. B $\flat$  F $+$  N.C. 2. B $\flat$

do you are al - ways in my heart. You are al - ways in my heart.  
mor, siem-pre es-ta en mi co - ra - zón. Siem-pre es-ta en mi co - ra - zón.

# ALWAYS LATE

(With Your Kisses)

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Words and Music by  
LEFTY FRIZZELL and  
BLACKIE CRAWFORD

Moderately

Al - ways \_ late \_ with your kiss - es, \_ won't you come to my arms sweet dar - ling and stay? \_

\_ Al - ways \_ late \_ with your kiss - es, \_ why, oh why do you want to do me this way? \_

\_ How long do you think I can \_ wait when you \_ know you're al - ways late? \_ Al - ways \_ late \_

\_ with your kiss - es; \_ why, oh why do you want to do me this way? \_

# AM I BLUE?

(Yes, I'm Blue)

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Words and Music by  
DAVID CHAMBERLAIN

Moderate shuffle (♩ = ♩♩)

Am I blue? \_ Yes, I'm \_ blue; \_ It start - ed the day I lost you. \_

*To Coda* ⊕

No - bod - y ev - er missed some - bod - y like I do. Am I blue? Am I blue? \_

1. Just this morn - ing \_ o - ver cof - fee, \_ I sat there cry - ing 'cause you're gone. \_ I did - n't  
2. Tried to call and \_ say \_ I'm sor - ry; \_ I could - n't get you on the line. \_ You nev - er

1. *D.S. ♯* 2. *D.S. ♯ al Coda*

know just how much I was gon - na miss you till I spent my first night a - lone. \_ Am I \_ Am I  
know just how much I'm wish - ing you would show up and say you changed your mind. \_

⊕ *Coda*

Am I Blue? \_



# AMAZING GRACE

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TRADITIONAL

Moderately

G G/D D7 Em C G G/D D7/C G/B G

1. A - maz - ing — grace! How sweet the sound that saved a — wretch like me! — I  
 grace that — taught my heart to fear, and grace my — fears re - lieved. — How  
 man - y — dan - gers, toils and snares, I have al - read - y come. — 'Tis  
 we've been — there ten thou - sand years, bright shin - ing — as the sun, — we've

G/B C G G/B Em G/D D7 G

once — was — lost, but now — am — found; was blind, but — now I see. — 2. 'Twas —  
 pre - cious — did that grace — ap - pear; was the hour I — first be - lieved! — 3. Through —  
 grace — has — brought me safe — thus — far, and grace will — lead me home. — 4. When —  
 no — less — days to sing — God's — praise than when we'd — first be - gun. —

# AMERICA (My Country 'Tis of Thee)

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Text by Rev. SAMUEL F. SMITH  
TRADITIONAL MELODY

Moderately

F Gm/Bb C Dm7 C/E F Dm Gm/Bb F/C C7 Dm Gm/Bb F/C C F

My coun - try 'tis of thee, sweet land of lib - er - ty, of thee I sing;

C7 F Bb/F F C7/G F/A Bb F/C C7 F

land where my fa - thers died, land of the Pil - grim's pride, from ev - 'ry — moun - tain side, let — free - dom ring.

# AMERICA THE BEAUTIFUL

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Words by KATHERINE LEE BATES  
Music by SAMUEL A. WARD

Majestically

C C/E G7/D G7 Em G7/D G7 C Cdim G/D G C C6

O beau - ti - ful for spa - cious skies, for am - ber waves of grain, for pur - ple moun - tain  
 O beau - ti - ful for pil - grim feet whose stern im - pas - sion'd stress a thor - ough-fare for  
 O beau - ti - ful for he - roes prov'd in lib - er - at - ing strife, who more than self their  
 O beau - ti - ful for pa - triot dream that sees be - yond the years thine al - a - bas - ter

G/D C#dim7/D G/D D7 G7 D7/A G7 C G7/F C/E G7

maj - es - ties a - bove the fruit - ed plain. A - mer - i - ca! A - mer - i - ca! God  
 free - dom beat a - cross the wil - der - ness. A - mer - i - ca! A - mer - i - ca! God  
 coun - try loved, and mer - cy more than life. A - mer - i - ca! A - mer - i - ca! May  
 cit - ies gleam un - dimmed by hu - man tears. A - mer - i - ca! A - mer - i - ca! God

G7 F/A G7/B C Dm7 C7/E F F6 C/G N.C. G7 C

shed His grace on thee, and crown thy good with broth - er - hood from sea to shin - ing sea.  
 mend thine ev - 'ry flaw, con - firm thy soul in self - con - trol thy lib - er - ty in law.  
 God thy gold re - fine, till all suc - cess be no - ble - ness, and ev - 'ry gain di - vine.  
 shed His grace on thee, and crown thy good with broth - er - hood from sea to shin - ing sea.

# THE AMERICAN PATROL

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By F.W. MEACHAM

Moderate swing (♩ = ♩<sup>3</sup>)

Musical score for 'The American Patrol' in 4/4 time, key of F major. The score consists of five staves of music. Chords are indicated above the notes: F6/9, C7, F6/9, G7, C7, F6/9, Bb, Dm7, Gm7, C7, F, C7, F, C7, Bb, F, C#dim, Dm, Bb, F, C7, F.

# ANCHORS AWEIGH

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Words and Music by  
CAPTAIN ALFRED H. MILES (Ret.), CHARLES A. ZIMMERMAN  
and GEORGE D. LOTTMAN

Brightly

Musical score for 'Anchors Aweigh' in 4/4 time, key of C major. The score consists of three staves of music. Chords are indicated above the notes: C, G, Am, C, G7, C, F, C, Cdim7, G7, C, D7, G7, F, G7, C, G, Am, C, G7, C, F, C, Am, G#dim7, Am, C/G, G7, C, Dm7, G7, C.

Stand, Na - vy, out to sea, fight, our bat - tle cry. \_\_\_\_\_ We'll nev - er change our  
An - chors a - weigh my boys, an - chors a - weigh. \_\_\_\_\_ Fare - well to col - lege

course, so, vi - cious foe steer shy - y - y - y. Roll out the T. N. T. An - chors a -  
joys, we sail at break of day, day, day, day. Through our last night on shore, drink to the

weigh. \_\_\_\_\_ Sail on to vic - to - ry and sink their bones to Da - vy Jones, hoo - ray! home. \_\_\_\_\_  
foam \_\_\_\_\_ un - til we meet once more, here's wish - ing you a hap - py voy - age



# AN AMERICAN TRILOGY

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Words and Music by  
MICKEY NEWBURY

**Moderately**

**C** **F** **F#dim**

How I wish I was in the land of cot - ton. Old things, they are not for - got - ten, look a -

**C** **Am** **Dm7 G7** **C F C**

way, look a - way, look a - way Dix - ie - land. Oh, I wish I was in

**F** **D7** **Dm7/G** **C** **F** **C**

Dix - ie, a - way, a - way. In Dix - ie - land, I take my stand to live and die in

**Dm7** **G7** **Dm7 G7** **C** **F**

Dix - ie. 'Cause, Dix - ie - land, that's where I was born ear - ly, Lord, one

**F#dim** **C** **Am** **Dm7 G7** **C F C**

fros - ty morn - ing, look a - way, look a - way, look a - way Dix - ie - land. Glo - ry,

**F** **C**

glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

**E+** **E7** **Am** **G** **F** **Dm7** **G7** **Am7** **F**

Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

**Dm** **C** **Gm7** **C**

So, hush, lit - tle chil - dren, don't you cry. You know your dad - dy's bound to

**F** **C** **F** **Dm7 G7** **C**

die. But all my trials, Lord, soon be o - ver.

# AMOR, AMOR, AMOR

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English Words by NORMAN NEWELL  
 Spanish Words by RICARDO LOPEZ MENDEZ  
 Music by GABRIEL RUIZ

Tempo beguine

**C** **G7**

A - mor, a - mor, a - mor. \_\_\_\_\_ This word so sweet that I re - peat means I a - dore you. \_\_\_\_\_  
 A - mor, a - mor, a - mor. \_\_\_\_\_ Na - ció de tí, na - ció de mí de la es - pe - ran - za. \_\_\_\_\_

**Dm** **G7** **Bdim C6**

— A - mor, a - mor, my love. \_\_\_\_\_ Would you de - ny this heart that I have placed be - fore you? —  
 — A - mor, a - mor, a - mor. \_\_\_\_\_ Na - ció de Dios pa - ra los dos, na - ció del al - ma. —

**Bdim C6** **Em** **B7** **Em**

— I can't find an - oth - er word with mean - ing so clear. My lips try to whis - per sweet - er things in your ear. But  
 — Sen - tir que tus be - sos a - ni - da - ron en mí, I - gual que pa - lo - mas men - sa - je - ras de luz. Sa -

**G7** **Bdim7** **E7** **Am** **D7**

some - how or oth - er, noth - ing sounds quite so dear as this soft ca - ress - ing word I  
 ber que mis be - sos se que - da - ron en tí, ha - cien - do en tus la - bios la se -

**G7** **Dm7** **G7** **C** *a tempo*

know. A - mor, a - mor, my love. \_\_\_\_\_ When you're a - way, there is no day, and nights are  
 ñal de la cruz. A - mor, a - mor, a - mor. \_\_\_\_\_ Na - ció de tí, na - ció de mí, de la es - pe -

**G7** **Dm** **G7**

lone - ly. \_\_\_\_\_ A - mor, a - mor, my love. Make life di - vine. Say you'll be  
 ran - za. \_\_\_\_\_ A - mor, a - mor, a - mor. Na - ció de Dios, pa - ra los

**Fm6** **C** **Dm7** **G7** **C6**

mine, and love me on - ly. \_\_\_\_\_ A - mine, and love me on - ly. \_\_\_\_\_  
 dos, na - ció del al - ma. \_\_\_\_\_ A - dos, na - ció del al - ma. \_\_\_\_\_



# ANDANTE CANTABILE FROM 5TH SYMPHONY

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PETER ILICH TSCHAIKOWSKY

Very slowly

From the Columbia Pictures "THE JOLSON STORY"

## ANNIVERSARY SONG

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Words and Music by  
AL JOLSON and SAUL CHAPLIN  
Based on a theme by IVANOVICI

Moderate waltz

1. Oh how we danced on the night we were wed. We The  
night seemed to fade in to blossoming dawn. The

vowed our true love though a word was n't said. The  
sun shone a new but the dance lingered on. Could

world was in bloom, there were stars in the skies ex-  
we but re-live that sweet moment sub-lime? We'd

cept for the few that were there in your eyes. time.  
find that our love is unaltered by eyes. time.

Dear, as I held you so close in my arms, an-gels were sing-ing a hymn to your charms. Two

hearts gent-ly beat-ing were mur-mur-ing low, "My dar-ling, I love you so." 2. The

# ANGELA

(Theme from "Taxi")

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Music by  
 BOB JAMES

Moderate ballad

Chorus:

Bridge:

To Coda

Instrumental solo

Coda

Repeat as needed

Last time D.S. al Coda

Chorus:

Bridge:

To Coda

Instrumental solo

Coda

Repeat as needed

Last time D.S. al Coda



# ANGELS FROM THE REALMS OF GLORY

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Words by JAMES MONTGOMERY  
Music by HENRY SMART

Moderately

C C/E G C/E F C/E G/B G7 C

1. An - gels from the realms of glo - ry, wing your flight o'er all the earth.  
2. Shep - herds in the fields a - bid - ing, watch - ing o'er your flocks by night.  
3. Sag - es, leave your con - tem - pla - tions; bright - er vi - sions beam a - far.  
4. Saints be - fore the al - tar bend - ing, watch - ing long in hope and fear.

C/E G#dim Am E Am E/B Am/C G/D D7 G

Ye who sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth.  
God with man is now re - sid - ing, yon - der shines the in - fant light.  
Seek the great de - sire of na - tions; ye have seen His na - tal star.  
Sud - den - ly the Lord de - scend - ing in His tem - ple shall ap - pear.

G7 G7/B C E7 F A7/C# Dm C/E Dm/F D7/F# C/G G7 C C/G G7 C

Come and wor - ship, come and wor - ship; wor - ship Christ the new - born King. new - born King.

# ANGELS WE HAVE HEARD ON HIGH

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TRADITIONAL

Joyously

Verse:

G D G D/F# G G/D D7 G

1. An - gels we have heard on high sweet - ly sing - ing o'er the plains.  
2. Shep - herds why this ju - bi - lee? Why your joy - ous strains pro - long?  
3. Come to Beth - le - hem and see Him whose birth the an - gels sing.  
4. See Him in a man - ger laid, whom the choirs of an - gels praise.

Em B7 Em D G/B D7/A G D/F# G G/D D7 G

And the moun - tains in re - ply ech - o - ing their joy - ous strains.  
What the glad - some tid - ings be which in - spire your heav'n - ly song?  
Come a - dore on bend - ed knee Christ the Lord, the new - born King.  
Mar - y, Jo - seph, lend your aid while our hearts in love we raise.

Chorus:

E7 Am D7/F# G C/E D G D G C G/D D G E7

Glo - ri - a in ex - cel - sis De - o. Glo -

Am D7 G C/E D7 G D G C G/D D7 G

ri - a in ex - cel - sis De - o.

# ANOTHER WORLD

(THEME)

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By JOHN LEFFLER  
and RALPH SCHUCKETT

Moderate rock

**Verse:**

I've al-ways seen my-self \_\_\_ as a reck-less gam - bler,  
risk-ing all that I had, \_\_\_ when-ev - er I could. But then one day \_ it hap -  
- pened \_ you ap - peared like from a dream, \_\_\_ and we moved in sync \_ like \_ danc - ing with our

**Chorus:**

hearts in har - mon - ny. \_\_\_ You are my way, (you are my way, \_\_\_ ) to an - oth - er world, \_ (to an - oth - er world. \_  
\_ ) You are the one \_\_\_ who lets me fly so high, \_\_\_ you are the rain \_\_\_ when my spir - its run dry. \_\_\_ You give my  
life, (you give my life, \_\_\_ ) a hope that's real, 'cause when I'm with you \_\_\_ you take me a - way \_  
\_ to an - oth - er world. \_

**Final Section:**

You are my \_\_\_ You are my

Verse 2:

All my life I've been called a hopeless romantic,  
Waiting for my prince to take me away.  
But when I found you I felt different  
Than I ever felt before.  
Suddenly I was taking no chances  
By walking through your door.  
You are my...  
(To Chorus:)



# ANTICIPATION

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Words and Music by CARLY SIMON

Moderate beat

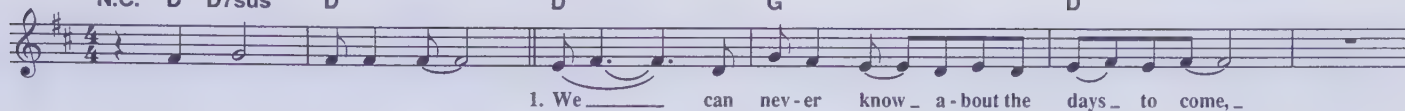
N.C. D D7sus D

Verse:

D

G

D



G

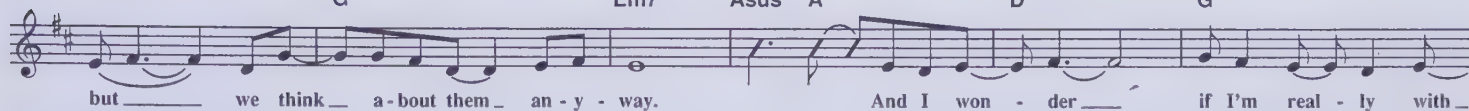
Em7

Asus

A

D

G



To Coda

D

G

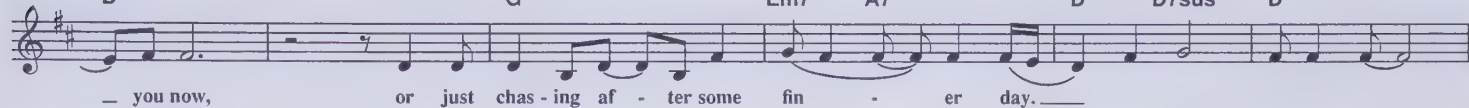
Em7

A7

D

D7sus

D



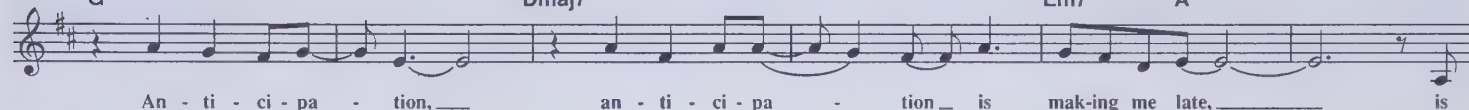
Chorus:

G

Dmaj7

Em7

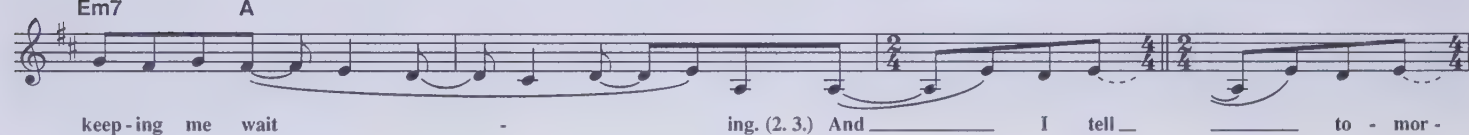
A



Em7

A

1. D.S. § 2. D.S. § al Coda



Coda

Em7

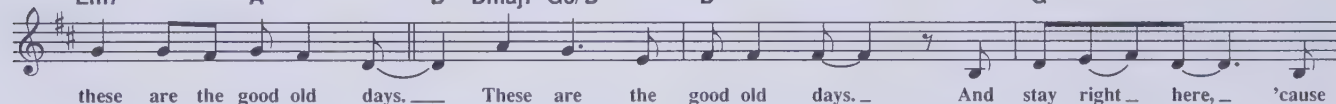
A

D

Dmaj7 G6/D

D

G



Em7

A

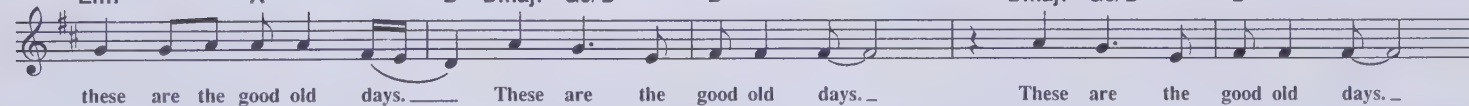
D

Dmaj7 G6/D

D

Dmaj7 G6/D

D



Dmaj7 G6/D

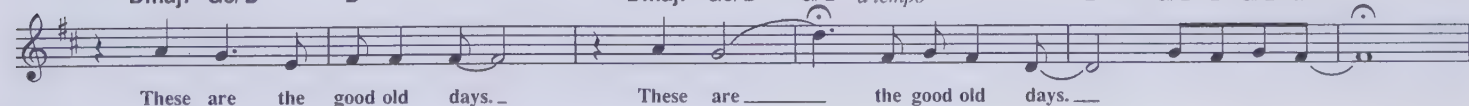
D

Dmaj7 G6/D

G/D a tempo

D

G/D D G/D D



Verse 2:

And I tell you, how easy it feels to be with you.

How right your arms feel around me.

But I, I rehearsed those words just late last night,

When I was thinking about how right tonight might be.

(To Chorus:)

Verse 3:

And tomorrow, we might not be together.

I'm no prophet, and I don't know nature's ways.

So, I'll try and see into your eyes right now,

And stay right here, 'cause these are the good old days.

(To Coda:)

# (THEME FROM) THE APARTMENT

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By CHARLES WILLIAMS

Moderately slow

F F6 Gm C7 F/A A $\flat$ dim7 Gm7 B $\flat$ m A7(♯5) A7

F7 B $\flat$ 6 E $\flat$ 7 A $\flat$ 6 A $\flat$ dim7 C/G Fdim7 To Coda 1. F/C G7

C7(♯5) C7 C7(♯5) Gm7 C7 F A $\flat$  A $\flat$ + D $\flat$ /A $\flat$  D $\flat$ m/A $\flat$  A $\flat$  F7(♯9)

B $\flat$ m E $\flat$ m/B $\flat$  B $\flat$ m G7(♯9) C7(♯9) A $\flat$ m Fdim7

Dm/A F/C C13(♯9) A $\flat$ dim7/C F/C B $\flat$ /C C7

1. Coda F/C Bm7(♯5) B $\flat$ m6 F/A Dm Gm B $\flat$ m6 F6



From the Broadway Musical Production "APPLAUSE"

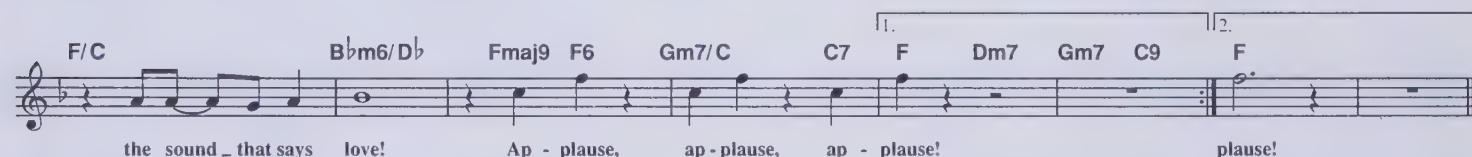
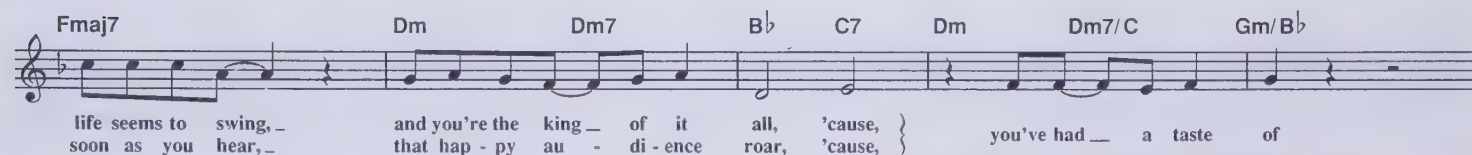
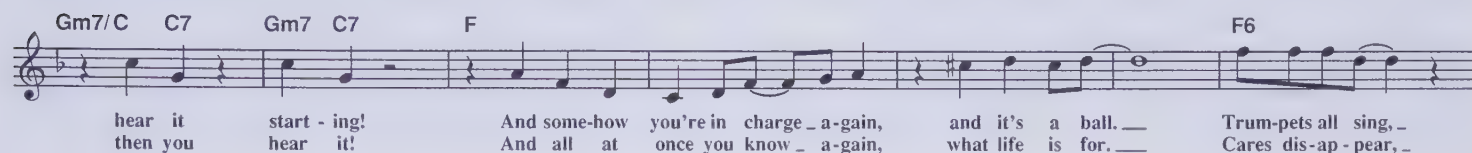
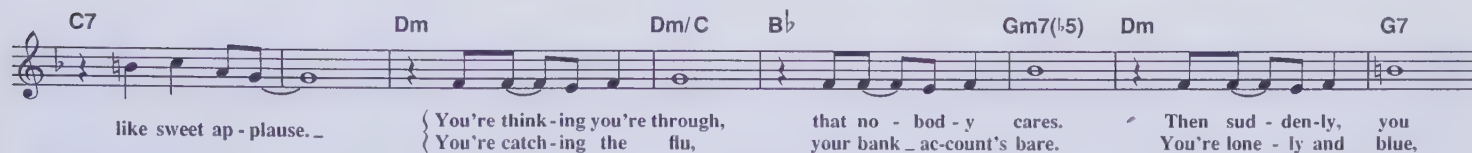
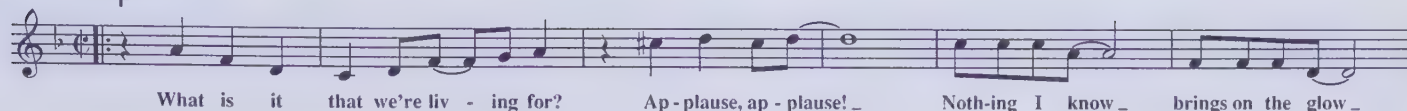
## APPLAUSE

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Words by LEE ADAMS  
Music by CHARLES STROUSE

Brightly (♩ =  $\frac{3}{4}$  ♩)

F



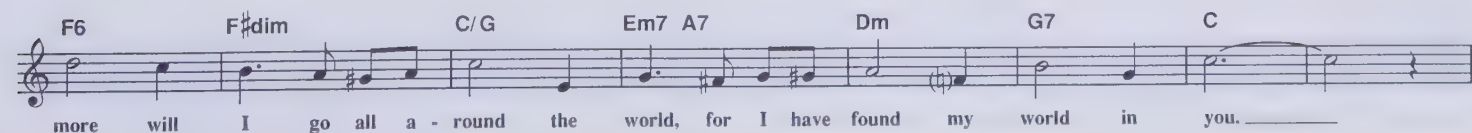
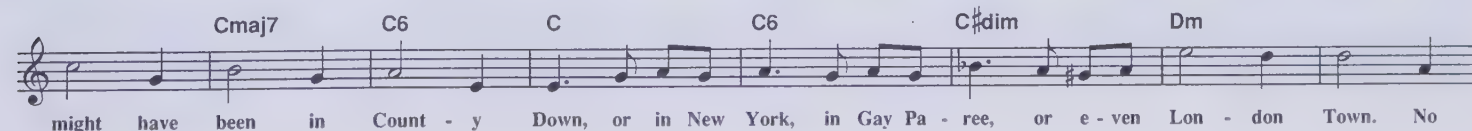
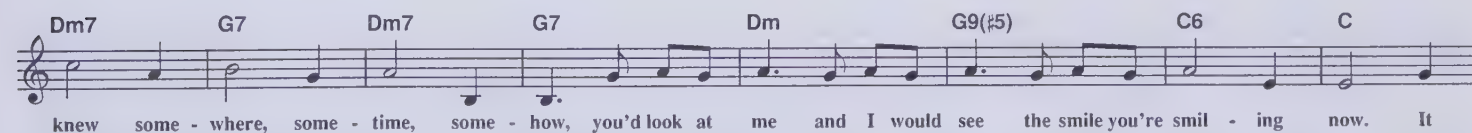
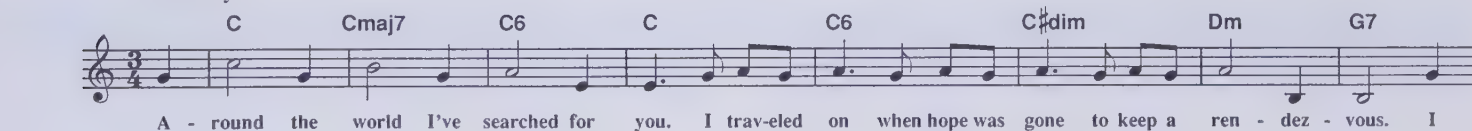
From the Motion Picture "AROUND THE WORLD IN 80 DAYS"

## AROUND THE WORLD

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Words and Music by  
HAROLD ADAMSON  
and VICTOR YOUNG

Moderately



From the 20th Century-Fox Motion Picture "APRIL LOVE"

## APRIL LOVE

Copyright © 1957 TWENTIETH CENTURY MUSIC CORPORATION,  
c/1957 EMI FEIST CATALOG INC.  
All Rights ReservedLyrics by PAUL FRANCIS WEBSTER  
Music by SAMMY FAIN

**Broadly**

C Dm7 G7 C Dm7 G7 C D7 G7 C Ebdim7

A - pril love, is for the ver - y young. - Ev - 'ry star's a wish - ing star that shines for

G7 C Dm7 G7 C Em Am Cm G/D D9

you. A - pril love is all the sev - en won - ders. One lit - tle kiss can - tell you this is

Dm7/G G7 Dm7/G G7 C Gm7 C9 Gm7 C9 Gm7 C F

true. Some - times an A - pril day will sud - den - ly bring show - ers,

Am7 D9 G Bbdim7 D7 G7 C Dm7 G7 C

rain to grow the flow - ers for her first bou - quet. But A - pril love can slip right thru your

Fm C/E A7 Dm7 G7 1. C Am7 Dm7 G9 2. C

fin - gers. So if she's the one, don't let her run a - way. way.

## APRIL SHOWERS

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All Rights ReservedWords by B.G. DeSYLVA  
Music by LOUIS SILVERS

**Moderately**

N.C. D7 G D7 G

Though A - pril show - ers may come your way, they bring the flow - ers that bloom in May.

E7 Am Em6 D7

So if it's rain - ing, have no re - grets, be - cause it is - n't rain - ing rain you know, it's rain - ing vi - o -

N.C. D7 G E7 Am

lets. And where you see clouds up - on the hills, you soon will see crowds of daf - fo - dils.

Am7(b5) G Em A7 Am Am7 D7 G

So keep on look - ing for a blue - bird and list - ning for his song when - ev - er A - pril show - ers come a - long.



From the American Tribal Love-Rock Musical "HAIR"

# AQUARIUS

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Words by JAMES RADO and GEROME RAGNI  
Music by GALT MacDERMOT

Moderately

When the moon \_\_\_\_\_ is in the sev-enth house, \_\_\_\_\_ and' Ju - pi - ter \_\_\_\_\_ a \ ligns with Mars, \_\_\_\_\_ then

peace \_\_\_\_\_ will guide the plan - ets \_\_\_\_\_ and love will steer the stars. This is the dawn-ing of the

age of A - quar - i - us, the age of A - quar - i - us. \_\_\_\_\_ A - quar - i - us, \_\_\_\_\_

\_\_\_\_\_ A - quar - i - us. \_\_\_\_\_ Har-mo - ny and un - der - stand - ing,

sym - pa - thy and trust a - bound - ing, \_\_\_\_\_ no more false-hoods or de - ri - sions, gold - en

liv - ing dreams of vi - sions, mys - tic crys - tal rev - e - la - tion, and the mind's true lib - er -

a - tion. A - quar - i - us. \_\_\_\_\_ A - quar - i - us. \_\_\_\_\_ When the

*D.S. al Fine*

# ARRIVEDERCI, ROMA

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Words by CARL SIGMAN  
Music by R. RASCEL

Moderately

Ar - ri - ve - der - ci, Ro - ma. Good - bye, good - bye to Rome. Cit - y of a  
mil - lion moon - lit plac - es, cit - y of a mil - lion warm em - brac - es, where I found the one of all the  
fac - es far from home. Ar - ri - ve - der - ci, Ro - ma. it's time for  
us to part. Save the wed - ding bells for my re - turn - ing, keep my lov - er's  
arms out-stretched and yearn - ing. Please be sure the flame of love keeps burn - ing in { her } heart.

# ARTZA ALINU

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TRADITIONAL

Brightly

Ar-tza a - li - nu, ar-tza a - li - nu, ar-tza a - li - nu. nu. K'-var ha-rash - nu  
v'-gam za - ra - nu, k'-var ha-rash - nu, v'-gam za - ra - nu. A - val od lo ka - tzar - nu,  
a - val od lo ka - tzar - nu. A - val od lo ka - tzar - nu, a - val od lo ka - tzar - nu.



From the Film "THE FLEET'S IN"

# ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY

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J. MERCER and  
V. SCHERTZINGER

Ar - thur Mur-ray taught me danc-ing in a hur - ry.  
Mur-ray then ad - vised me not to wor - ry,

I had a week to spare. He showed me the ground - work, the walk a - round work, and  
it - 'd come out all right. To my way of think - in', it came out stink - in'. I

told me to take it from there. Ar - thur don't know my left from my right. The

peo-ple a - round me can all sing a - one and a - two and a - three. But an - y re - sem - blance to

waltz - ing is just co - in - ci - den - tal with me, 'cause Ar - thur Mur-ray taught me danc-ing in a

hur - ry. And so I take a chance. To me it re - sem - bles the

nine day trem - bles, but he guar - an - tees it's a dance.

JOHANN STRAUSS

Waltz tempo

C C+ Dm 3

3 C G7 C

E7 Am C+ Dm 3

3 C G7 C Fine

G G+ Am D7 Gdim7 G

B7 E7 Am Em B7 Em

Am G D7 G D7 G D.C. al Fine

## AURA LEE

TRADITIONAL

1. As the black-bird in the spring, 'neath the wil-low tree sat and piped I heard him sing,  
2. On her cheek the rose was born, mus-ic when she spake sat and piped I heard him sing,  
3. Au-ra Lee, the bird may flee, wil-low's gold-en hair swing through win-ter fit-ful-ly,

sing of Au-ra Lee. Au-ra Lee! Au-ra Lee! Maid of gold-en  
sing of Au-ra Lee. Au-ra Lee! Au-ra Lee! Gloom will soon de-  
on the storm-y air. Au-ra Lee! Au-ra Lee! Take my gold-en

hair; sun-shine came a-long with thee, and swal-lows in the air. Spring.  
part; to me, sweet Au-ra Lee, and sun-shine through the heart.  
ring; love and light re-turn with thee, and swal-lows with the the



## AS

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Words and Music by  
STEVIE WONDER

Moderate rock

Bmaj7 B7 Emaj7 Bmaj7 B7 Emaj7

Do do do do do, mm do do do do do. 1. As a - round

Verse:

Bmaj7 B7 Emaj7 Bmaj7

the sun the earth knows she's re - vol - ing, and the rose-buds know to bloom in ear - ly May; —  
can't re - veal the mys - try of to - mor - row, but in pass - ing will grow old - er ev - 'ry day; —  
time knew to move on since the be - gin - ing, and the sea - sons know ex - act - ly when to change; —  
day I know I'm liv - ing, but to - mor - row, could make me the past, but that I must - n't fear; —

Amaj7 Bmaj7 B7 Emaj7 E6

just as hate knows love's the cure, you can rest your mind as - sure that  
just as all that's born is new, you know what I say is true, that  
just as kind - ness knows no shame, know through all your joy and pain that  
for I know deep in my mind the love of me I've left be - hind, 'cause

1,3. G#m A#m7 D# G#m C#9 C#m F#7 2,4. G#m A#m7 D# Chorus: G#m A#m

I'll be lov - ing you al - ways. 2. As now I'll be lov - ing you al - ways. (Un - til the rain - bow burns the  
4. As to - (Un - til the dol - phin flies

1,3,4,5,6,7.etc. fade after 7th time 1,2.

B C# G#m A#m B C# B F(2)

stars out in the sky.) Al - ways. (Un - til the o - cean cov - ers ev - 'ry moun - tain high.) Al - ways. life be - comes a dream.)  
and par - rots live at sea. Al - ways. (Un - til we dream of life and

Emaj7 Bmaj7 Emaj7 Amaj7

Did you know that true love asks for noth - ing? Her ac - cep - tance is the way we pay.

Emaj7 Bmaj7 C#m7 D#sus D# F#sus F#

Did you know that life has giv - en love a guar - an - tee to last through for - ev - er and an - oth - er day? 3. Just as

Chorus 2:

Always (Until the day is night, and night becomes the day.)  
Always (Until the trees and seas just up and fly away.)  
Always (Until the day that eight times eight times eight is four.)  
Always (Until the day that is the day that are no more.)  
Did you know you're loved by somebody? (Until the day starts turning right to left.)  
Always (Until the earth just for the sun denies itself.)  
I'll be loving you forever (Until dear Mother Nature says her work is through.)  
Always (Until the day that you are me and I am you.)  
Always (Until the rainbow burns the stars out in the sky.)  
(Until the ocean covers every mountain high) Always.  
(Fade)

# ASHES OF LOVE

Renewed 1979 by ACUFF-ROSE MUSIC, INC.

By JACK ANGLIN,  
JOHNNIE WRIGHT and JIM ANGLIN

Moderately

Verse:

1. The love - light that gleamed in your eyes stand has gone out to my sur - prise.  
2. I trust - ed, dear, in our love would stand. Your ev - 'ry wish was my com - mand.

We said good - bye, my heart bled; I can't re - vive then, your love is dead. }  
My heart tells me I must for - get. I loved you then, I love you yet. }

Chorus:

Ash - es of love, cold as ice, you made the bed, I'll pay the price.

Our love is gone, there's no doubt; ash - es of love, the flame\_ burned\_ out. flame\_ burned\_ out.

# AULD LANG SYNE

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Words by ROBERT BURNS  
Music TRADITIONAL

Moderately

1. Should auld ac - quaint - ance be for - got and nev - er brought to mind? Should  
here's a hand, my trust - y friend, and gives a hand, o' thine. We'll

auld take ac - quaint - ance of be kind - ness yet and for days of Auld Lang Syne. }  
For

Chorus:

Auld Lang Syne, my dear, for Auld Lang Syne we'll

take a cup of kind - ness yet, for Auld Lang Syne. 2. And Syne.



From the 20th Century Fox Motion Picture "ORCHESTRA WIVES"

## AT LAST

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Words by MACK GORDON  
Music by HARRY WARREN

Slowly (♩ = ♩♩)

G7 C Am Dm7 G9 Dm7 C Am Dm7 G7(♯5) G7 To Coda ⊕

At last my love has come a - long. My lone - ly days are  
last the skies a - bove are blue. My heart was wrapped in  
smiled and then the spell was cast. And here we are in

C Am7 Dm7 Fm6 G7 1. C Am Fm6 G9 2. C Fm G7(♭9) C G7 C7

o - ver and life is like a song. At you. I found a  
clo - ver the night I looked at

Fmaj7 G7(♭9) Cmaj7 C6 B F#m7(♭5) B7(♭9) Em Am6 Cm6 D7 Gmaj7 G6 C

dream that I can speak to, a dream that I can call my own, I found a thrill to press my cheek to, a

Am7 D7(♭9) G Dm7 G7 D.S. ♪ at Coda

thrill I've nev - er known. You heav - en, for you are mine at last.

## AWAY IN A MANGER

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By J.R. MURRAY

Tender lullaby

F B♭ F C7

1. A - way in a man - ger, no crib for a bed, the lit - tle Lord Je - sus laid  
(2.) cat - tle are low - ing, the Ba - by a - wakes, but lit - tle Lord Je - sus, no  
(3.) near me, Lord Je - sus; I ask Thee to stay close by me for - ev - er and

F B♭

down His sweet head. The stars in the sky looked down where He  
cry - ing He makes. The I love Thee, the Lord Je - sus; look in down from the  
love me I pray. Bless all the dear chil - dren in Thy ten - der

F C7 F Gm C7 1. 2. F 3. F

lay. The lit - tle Lord Je - sus, a - sleep on the hay. 2. The there.  
sky and stay by my cra - dle till to morn - ing is nigh. 3. Be  
care, and take us to heav - en to live with thee

# AVE MARIA

(Bach - Gounod)

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From The First Prelude of  
JOHANN SEBASTIAN BACH  
Adapted by CHARLES GOUNOD

Andante con moto

**G** **Am7/G**

(Keyboard)

**D7/F#** **G**

**Am7/G** **D7/F#** **G** **Em/G** **A7/G**

A - ve Ma - ri - a, gra - ti - a ple - na,  
(A - ve Ma - ri - a, Thou high - ly fa - vored,

**D7/F#** **G/F#** **Em7** **A7** **D**

Do - mi - nus te - cum, be - ne - di - ctus tu, in  
God is with thee. Bless - ed, di - bless - ed art thou, art

**Ddim7** **Am/C** **Cdim7** **G/B** **C/B**

mu - li - e - ri - bus et be - ne - di - ctus fru - ctus  
thou a - bove all wom - en. Bless - ed be thine off - spring. Bless - ed be thy

**Am** **D7** **G** **G7** **Cmaj7**

ven - tris tu - i Je - sus. Sanc - ta Ma - ri - a,  
Son, the Son of God, the Lord most high! Bless - ed Ma - ri - a!

**C#dim7** **Gm(7)/D** **Am7(b5)/Eb** **D7** **G/D**

Sanc - ta Ma - ri - a, Ma - ri - a, o - ra pro - no - bis,  
Bless - ed Ma - ri - a, Ma - ri - a! Pray, oh, pray for us,

**D7sus** **D7** **Edim7/D** **G/D** **D7sus**

no - bis pec - ca - to - ri - bus, nunc et in ho - ra, in ho - ra  
for us wretch - ed sin - ners. Now and when the hour of our death, our

**D7** **G7** **C/G** **D7/G** **G**

mor - tis nos tra. A - men! A - men!  
death o'er takes us. A - men! A - men!



Theme from the Paramount Motion Picture "BEVERLY HILLS COP"

## AXEL F

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By HAROLD FALTERMEYER

Moderately fast  
N.C.

(Bass only:)

F# E B F# E B F# D E

F# E/F# F# N.C.

(Bass only:)

1. 3. 2. To Next Strain 4. Fine

A3 A3/F#

A3/G A3/E A3

A3/F# Asus/G Asus/E

F# E B F# E B F# D E

F# E/F# F# D E F# E/F# F# D.S. al Fine

(Schubert)

Text by REV. BURTON AMES  
Music by FRANZ SCHUBERT

Ave Maria (Schubert) - 2 - 1  
F3287FBX



**E $\flat$ 7** **Fm** **E $\flat$**  **C** **B $\flat$ m**

ho - ra mor - tis no - strae, in ho - ra mor - tis, mor - tis no - strae, in  
 breathe of balm, if Thou hast smil'd; O Maid - en hear, a maid - en's plead - ing, O

**B $\flat$ m/D $\flat$**  **Fdim** **E $\flat$**  **E $\flat$ 7** **A $\flat$**  **Fm6** **A $\flat$ /E $\flat$**  **E $\flat$ 7** **A $\flat$**  **A $\flat$ 7** **D $\flat$ /A $\flat$**  **D $\flat$ dim/A $\flat$**  **A $\flat$**

ho - ra mor - tis no - strae. A - ve Ma - ri - a!  
 Moth - er, hear a sup - pliant child! A - ve Ma - ri - a!

**Fm6** **A $\flat$ /E $\flat$**  **E $\flat$ 7** **Fm** **B $\flat$ m** **E $\flat$ 7** **A $\flat$**  **A $\flat$ +** **Fm/A $\flat$**

A - ve Ma - ri - a! Gra - ti - a ple - na, Ma - ri - a, gra - ti - a  
 A - ve Ma - ri - a! Stain less styl'd! Each fiend of air of earth - ly

**Dm7(b5)/G** **G7** **Edim** **Fm** **Fm6** **E $\flat$ /G** **F7/C**

ple - na, Ma - ri - a, gra - ti - a ple - na. A - ve, A - ve! Do - mi -  
 es - sence, from this their wont - ed haunt ex - il'd, shall flee be - fore Thy ho - ly

**E $\flat$ /B $\flat$**  **B $\flat$ 7** **E $\flat$**  **E $\flat$ 7** **A $\flat$ /E $\flat$**

nus, Do - mi - nus te - cum; Be - ne - di - cta tu in mu - li - e - ri - bus et  
 pres - ence! We bow, be - neath our cares o're - la - den, to

**E $\flat$ 7** **Fm** **E $\flat$**  **C** **B $\flat$ m**

be - ne - di - ctus, et then be - ne - di - ctus fru - ctus ven - tris, ven - tris  
 Thy dear gui - dance rec - on - cil'd; hear, oh Maid, a sim - ple maid - en and

**B $\flat$ m/D $\flat$**  **Fdim** **E $\flat$**  **E $\flat$ 7** **A $\flat$**  **Fm6** **A $\flat$ /E $\flat$**  **E $\flat$ 7** **A $\flat$**  **A $\flat$ 7**

tu - i, Je - sus. A - ve Ma - ri - a!  
 for a fa - ther hear a child! A - ve Ma - ri - a!

**D $\flat$ /A $\flat$**  **D $\flat$ dim/A $\flat$**  **A $\flat$**

## AZURE

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By DUKE ELLINGTON  
and IRVING MILLS

Slowly

A<sup>b</sup>m/F Fmaj7      A<sup>b</sup>m/F      Fmaj7 Gm/F      F      A<sup>b</sup>m/F Fmaj7      A<sup>b</sup>m/F  
 Drift - in', \_\_\_\_\_ dream-in' \_\_\_\_\_ in an Az - ure mood, \_\_\_\_\_ Star - dust \_\_\_\_\_ gleam-in' \_\_\_\_\_  
 I'm not \_\_\_\_\_ want - ed \_\_\_\_\_ I'm so all a - long, \_\_\_\_\_ al - ways \_\_\_\_\_ haunt-ed \_\_\_\_\_

Fmaj7 Gm/F      F      F7      A B<sup>b</sup> Am/C C<sup>#</sup>dim7 Dm      Cm7 F7      A B<sup>b</sup> Am/C F7      G7 G7(b5) C7  
 thru my sol - i - tude. \_\_\_\_\_ Here in my se - clu - sion,      you're a blue il - lu - sion  
 by the dreams I own. \_\_\_\_\_ But, thought I'm tor - ment - ed      I must be con - tent - ed

A<sup>b</sup>m/F Fmaj7      A<sup>b</sup>m/F      Fmaj7 Gm/F      F      C7(♯5)  
 while I'm \_\_\_\_\_ in this \_\_\_\_\_ Az - ure in - ter - lude. \_\_\_\_\_  
 drift - in' \_\_\_\_\_ dream - in' \_\_\_\_\_ in an Az - ure mood! \_\_\_\_\_

A<sup>b</sup>m/F Fmaj7      A<sup>b</sup>m/F      Fmaj7 Gm/F      F      A<sup>b</sup>m/F Fmaj7      A<sup>b</sup>m/F  
 Drift - in' \_\_\_\_\_ dream-in' \_\_\_\_\_ in an Az - ure mood. \_\_\_\_\_ Star - dust \_\_\_\_\_ gleam-in' \_\_\_\_\_

Fmaj7 Gm/F      F      F7      A B<sup>b</sup> Am/C C<sup>#</sup>dim7 Dm      Cm7 F7      A B<sup>b</sup> Am/C F7  
 thru my sol - i - tude. \_\_\_\_\_ Here in my se - clu - sion,      you're a blue il -

G7 G7(b5) C7      A<sup>b</sup>m/F Fmaj7      A<sup>b</sup>m/F      Fmaj7 Gm/F      F  
 lu - sion while I'm \_\_\_\_\_ in this \_\_\_\_\_ Az - ure in - ter - lude! \_\_\_\_\_



# BABE

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Words and Music by  
DENNIS DE YOUNG

**Moderately**

*Verse:*

**D6** **Em7** **G/A** **A** **D6**

1. Babe, I'm leav-ing, I must be on my way, the time is draw-ing near. My train is go-ing. I  
2. Babe, I'm leav-ing, I'll say it once a-gain, and some-how try to smile. I know the feel-ing we're

**Em7** **G/A** **A** **Bm** **Gmaj7** **A**

see it in your eyes, the love, the need, your tears. But I'll be lone-ly with-out you,  
try-ing to for-get, if on-ly for a-while. 'Cause I'll be lone-ly with-out you,

**Gmaj7** **A** **G/A** **A** **D6** **Em7** **G/A**

and I'll need your love to see me through. So, please be-lieve me, my heart is in your hands, and I'll be miss-ing  
and I'll need your love to see me through. But please be-lieve me, my heart is in your hands, 'cause I'll be miss-ing

*To Coda* ⊕

**D6** **G/A** **D** **A/D** **G/D** **Bm** **A**

you. 'Cause you know it's you, babe, when-ev-er I get wea-ry and I've had e-nough, feel like

**Bm** **A** **D** **A/D** **G/D** **Bm** **A** **Bm** **A**

giv-ing up. You know it's you, babe, giv-ing me the cour-age and the strength I need. Please be-lieve that it's

**Gmaj7** **D6** **Em7** **D6**

true. Babe, I love you.

1. *To Next Strain* 2. *D.C. al Coda*  
**G/A** **A** **G/A** **A**

*Bridge:*

**Bb** **C/Bb** **Bb** **C/Bb** **D/A** **G/A** **D/A** **G/A**

**Bb** **C/Bb** **Bb** **C/Bb** **G/A** **A** **G/A** **A** **D.S. %**

You know it's

⊕ *Coda*

**D6** **Em7** **D6** **Em7** **D6** **G/A** **D6**

you. Babe, I love you. Babe, I love you. Ooh, babe.

# BABY, COME TO ME

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Words and Music by  
ROD TEMPERTON

Moderately  
Verse:

Am7 D/A Am7 D/A F/G G F/G G

1. Think-in' back in time, \_ when love was on - ly in the mind, \_ I re - a - lize  
2. Spend-in' ev - ery dime \_ to keep you talk - in' on the line; \_ that's how it was. And

Am7 D/A Am7 D/A F/G G F/G G Am7

ain't no sec - ond chance; \_ you've got to hold on to ro - mance. \_ Don't let it slide. \_\_\_\_\_ There's a  
all those walks to - geth - er out in an - y kind of weath - er just be - cause. \_\_\_\_\_ There's a

Bbmaj7 Am7 Abmaj7 G11 F/G G

spe - cial kind of mag - ic \_ in the air \_\_\_\_\_ when you find an - oth - er heart \_ that needs to share. } Ba - by,  
brand new way of look - ing \_ at your life, \_\_\_\_\_ when you know that love is stand - ing by your side. }

Chorus:

Cm7 Fm9 Ab/Bb Fm Gm7 Ebmaj9 G7(b9)

come to me; \_ let me put my arms a - round \_ you. This was meant to be, \_ and I'm oh, so glad I found you. Need you  
(you.)

Cm7 Fm9 Ab/Bb Fm Gm7 Dm7 G7(b9) Cm

ev - 'ry day; \_ got to have your love a - round \_ me. Ba - by, al - ways stay, 'cause I can't go back to liv - in' with-out you.

Cm/Bb Bb D.C. 1. 2. Dm7 G7(b9) Csus C To Next Strain 1. 3, 4, etc. Repeat ad lib. and fade Dm7 G7(b9)

can't go back to liv - in' with-out you. \_\_\_\_\_ The can't go back to liv - in' with-out

Bridge:

Abmaj7 Cm7 Ab/Bb Ebmaj7

night can \_ get cold; there's a chill \_ to ev - 'ry eve - ning when you're all a - lone. \_ Don't

Bbm7 Fm9 Abmaj7 G11 G

talk \_ an - y - more, 'cause you know that I'll \_ be here to keep you warm. \_\_\_\_\_ Ba - by,



# BABY FACE

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Words and Music by  
BENNY DAVIS and HARRY AKST

Quickly

**C** **C#dim7** **G7**

Ba - by face, — you've got the cut - est lit - tle ba - by face. — There's not an - oth - er one could

**C** **Gm6/Bb** **A7** **D7** **G7**

take your place, — ba - by face. — My poor heart — is jump - in', you sure have start - ed some - thin'.

**C** **E7** **Bm7** **E7** **Am** **C7**

Ba - by face, — I'm up in heav - en when I'm in your fond em - brace. — I did - n't

**F** **F#dim7** **C** **A7** **D7** **D+** **G7** **C**

need a shove, — 'cause I just fell in love — with your pret - ty ba - by face. —

# BABY I LOVE YOUR WAY

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Words and Music by  
PETER FRAMPTON

Moderately

Verse:

**G** **Bm** **Em** **C** **F7**

Sha-dows grow — so long — be-fore my eyes and they're mov-ing — a - cross the page. —  
Moon ap - pears — to shine — and light the sky with the help (of) some fire - fly. —  
I can see — the sun — set in your eyes brown and grey and blue be - sides. —

**G** **Bm** **Em** **C**

Sud - den - ly — the day — turns in - to night — far a - way  
(I) won - der how they have the power to shine? — (shine shine) (I can) see them  
Clouds are stalk - ing is - lands in the sun, — (I wish I could) buy — one

**F7** **Bm7** **E7** **Am7**

from the cit - y. —  
un - der the pine. — (But) } Don't — hes - i - tate — 'cause your love —  
out of sea - son. —

**Chorus:**

**D7** **G** **D** **Am** **G**

won't wait. — Ooh, ba - by, I love — your way. — Wan-na

**D** **Am** **G** **D** **Am**

tell you I love — your way. — Wan-na be with you night — and day. —

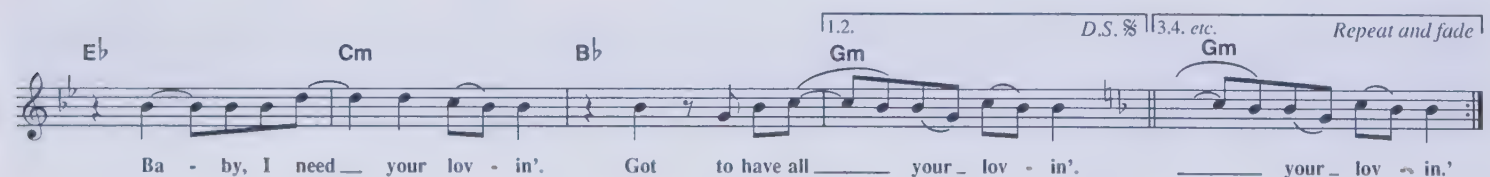
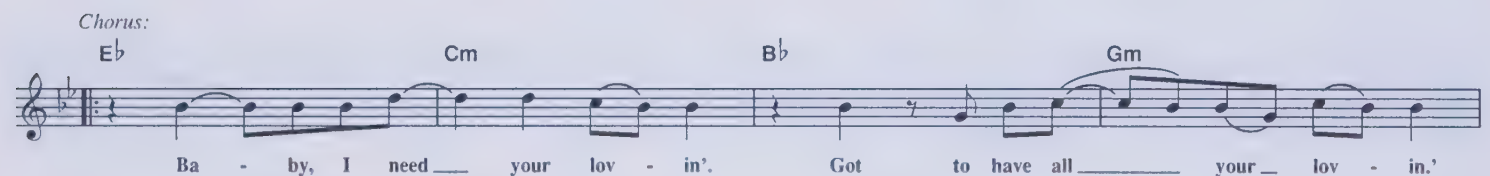
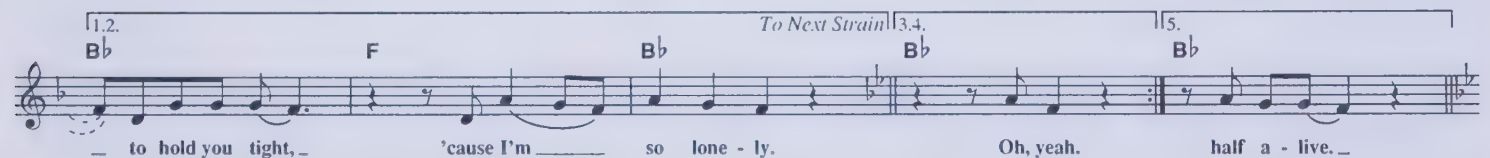
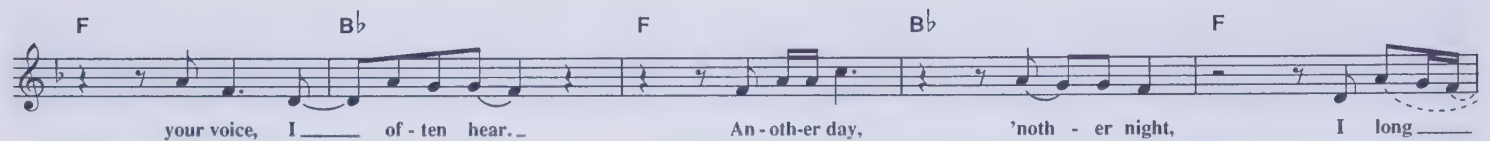
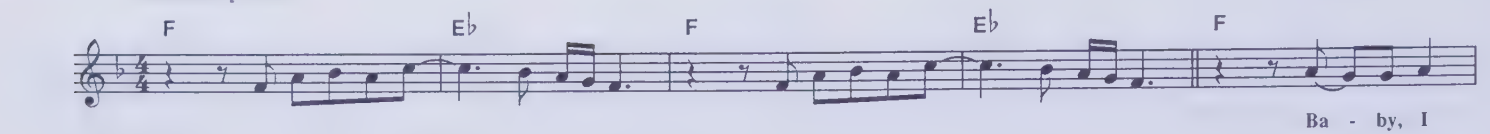
[1.2. D.C.] [3.4.etc. Repeat ad lib. and fade]

# BABY, I NEED YOUR LOVIN'

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Words and Music by BRIAN HOLLAND,  
LAMONT DOZIER and EDDIE HOLLAND

Moderately slow



*Verse 2:*  
Some say it's a sign of weakness  
For a man to beg.  
Then weak I'd rather be  
If it means having you to keep.  
'Cause lately I've been losing sleep.  
(To Chorus:)

*Verse 3:*  
Lonely nights echo your name.  
Oh, sometimes I wonder  
Will I ever be the same? Oh yeah!

*Verse 4:*  
When you see me smiling,  
You know things have gotten worse.  
Any smile you might see  
Has all been rehearsed.

*Verse 5:*  
Darling, I can't go on without you.  
This emptiness won't let me live without you.  
This loneliness inside me, darling,  
Makes me feel half alive.  
(To Chorus:)



# BABY, IT'S YOU

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By BURT BACHARACH, MACK DAVID  
and BARNEY WILLIAMS

Moderate rock

The musical score is written for guitar in E-flat major (three flats). It begins with a 4/4 time signature and a 'Moderate rock' tempo. The first line of music features a repeating eighth-note pattern with lyrics '(Sha la la la la la la. \_\_\_)' and chords Eb6/9, Cm, Eb6/9, Cm, Eb6/9. The second line starts with a 'Verse:' section, marked with a double bar line and repeat sign, with lyrics 'la. \_\_\_ Sha la la la la.) It's not the way you smile that touched my heart. \_\_\_' and chords Cm, Ab, Eb. The third line continues the melody with lyrics 'It's not the way you kiss that tears me a - part. \_\_\_' and chords Ab, Eb, Cm. The fourth line has lyrics 'nights go by, \_\_\_ I sit a - lone \_\_\_ at home and I cry \_\_\_ o - ver you. What can I do? \_\_\_' and chords Fm, Eb, Cm. The fifth line includes lyrics 'Can't help my - self, \_\_\_ 'cause ba - by, it's you. (Sha - la la la la la la. \_\_\_) Ba - by, it's' and chords Ab, Bb7, N.C., Eb6/9, Cm. The sixth line has lyrics 'you. (Sha la la la la la la. \_\_\_) Sha la la la do when it's true. \_\_\_ Don't want no - bod - y, no-bod - y,' and chords Eb6/9, Cm, Eb, Cm, Ab, Bb7. The seventh line includes lyrics ''cause ba - by, it's you. (Sha la la la la la la. \_\_\_) Ba - by, it's you. (Sha la la la la la la. \_\_\_) Don't leave me all a -' and chords N.C., Eb6/9, Cm, Eb6/9, Cm. The final line has lyrics 'lone. \_\_\_ (Sha la la la la la la. \_\_\_) Come on home. \_\_\_ (Sha la la la la la la. \_\_\_) 'Cause ba - by, it's you.' and chords Eb6/9, Cm, Eb6/9, Cm, Eb.

## Verse 2:

You should hear what they say about you.  
 They say you've never, never been true.  
 Doesn't matter what they say.  
 I know I'm gonna love you any old way.  
 What can I do when it's true?  
 Don't want nobody, nobody,  
 'Cause baby, it's you.

From the Paramount Motion Picture "HATARI"  
**BABY ELEPHANT WALK**

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By HENRY MANCINI

Moderately  
**F**

**B $\flat$ 7**



**F**

**C**

**B $\flat$**



1.

2.

**F**

**B $\flat$**

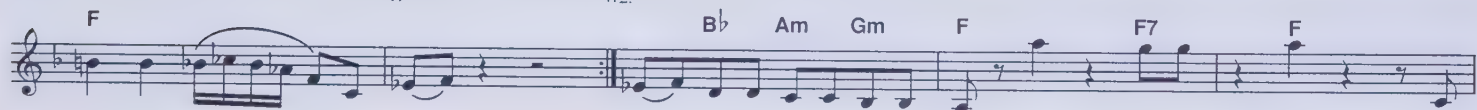
**Am**

**Gm**

**F**

**F7**

**F**



**B $\flat$**

**F**

**B $\flat$**

**F**

**B $\flat$**



**F**

**C**

**B $\flat$**

**F**



**B $\flat$ 7**



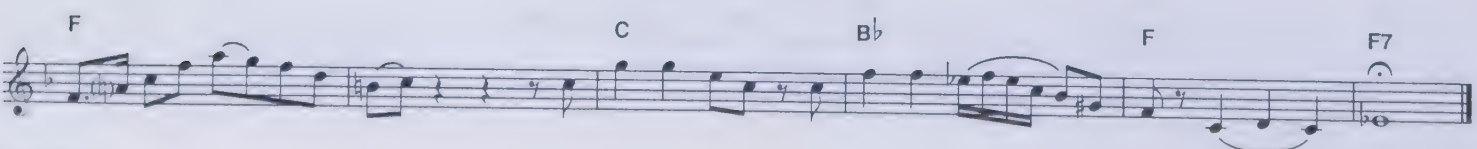
**F**

**C**

**B $\flat$**

**F**

**F7**





# BABY LOVE

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Words and Music by  
BRIAN HOLLAND, EDDIE HOLLAND  
and LAMONT DOZIER

Moderate rock shuffle (♩ = 3♩)

**Dm B♭ G F C N.C. C**

Ooh, \_\_\_\_\_ ba - by love, my ba -  
(2.) - by love, my ba -  
(3.) - my love, my ba -

**C/B♭ A7 Dm C**

- by love, I need ya, oh how I need ya. But all ya do is treat me bad.  
- by love, why must we sep - a - rate my love? All of my whole life through,  
- by love, I need ya, oh how I need ya. Why you do me like you do

**F6 C F6 C F C/E** *To Coda*

break my heart and leave me sad. Tell me, what did I do wrong to make you stay a -  
I nev - er love no one but you. Why you do me like you do? I guess it's me,  
af - ter I've been true to you? So deep in love with you ba - by, ba - by

**Dm7 G7 C C/B♭ A7 Dm**

way so long? 'Cause ba - by love, my ba - by love, been miss - in' ya, miss kiss - in' ya.  
ooh. \_\_\_\_\_ Need to hold you once a - gain, my love; feel your warm \_\_\_\_\_ em - brace my love.

**C F6 C F6 C**

In - stead of break - in' up \_\_\_\_\_ let's start some kiss - in' and mak - in' up. \_\_\_\_\_ Don't throw our love a - way. \_\_\_\_\_  
Don't throw our love a - way. \_\_\_\_\_ Please don't do me this way. \_\_\_\_\_ Not hap - py like I used to be. \_\_\_\_\_

**F C/E Dm7 3 G7 Dm7 3 G7** *1. D.S. 2. D.S. al Coda*

In my arms why don't you stay? 2. Ba - got the best of me -  
Lone - li - ness has

**♯ Coda**

**Dm7 G 3 C 3**

ooh, \_\_\_\_\_ till it hurt me, till it

**C/B♭ A7 Dm Dm C F6 C** *Repeat and fade*

hurt me, ooh, \_\_\_\_\_ ba - by love. Don't throw our love a - way, don't throw our love a - way.

# BABY WHAT A BIG SURPRISE

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Words and Music by  
PETER CETERA

*Slowly*

**C Dm 3 C7 F C/E Dm C Dm C7/E**

Right be - fore my ver - y \_\_\_\_\_ eyes. \_\_\_\_\_ I thought \_\_\_\_\_ that \_\_\_\_\_ you were on - ly fak -  
Yes - ter - day it seemed to \_\_\_\_\_ me \_\_\_\_\_ my life \_\_\_\_\_ was \_\_\_\_\_ noth - ing more than wast -

**Fsus F C/E Dm C Dm C/E Fsus F B♭ C**

- in' it, and like \_\_\_\_\_ be - fore my heart was tak - in' it. \_\_\_\_\_ } Ba-by, what a big sur - prise; \_  
- ed time, but here \_\_\_\_\_ to - day you've soft - ly changed \_\_\_\_\_ my mind. \_\_\_\_\_ }

**F C/E Dm B♭ C F 1. E♭ B♭ 2,3. C/E**

\_\_\_\_\_ right be-fore my ver - y eyes, \_\_\_\_\_ oh, oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

**E♭ B♭ Am G Am G7/B C**

oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_ Just to be \_\_\_\_\_ a - lone \_\_\_\_\_ was a lit - tle more than I could take, \_\_\_\_\_

**Am G C Am**

then you came to stay, \_\_\_\_\_ oo \_\_\_\_\_ hoo hoo, \_\_\_\_\_ hoo. Hold me in \_\_\_\_\_ the morn - ing,

**G Am G7/B C Am G B♭ G/B D.C. and fade**

love me in the af - ter - noon. \_\_\_\_\_ Help me find my way. \_\_\_\_\_ Hey, \_\_\_\_\_ hey. \_\_\_\_\_



## BACK IN THE SADDLE AGAIN

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Words and Music by  
GENE AUTRY and RAY WHITLEY

Moderately

This musical score is for the song "Back in the Saddle Again" by Patsy Cline. It is written for guitar, with chords indicated above the staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a guitar staff and a vocal line. The lyrics are written below the vocal line. The first system starts with a double bar line and a repeat sign. The second system has a first ending bracket. The third system has a second ending bracket. The fourth system ends with a double bar line.

C G7 C Dm7 E $\flat$ dim7 C7/E F C G7  
 I'm back in the sad - dle a - gain, out where a friend is a friend;  
 Rid - in' the the range\_\_ once more, tot - in' my old for - ty - four;

C C7 F G7 C A7 D7  
 — where the long - horn cat - tle feed on the low - ly jim - son weed, I'm back in the  
 — where you sleep out ev - 'ry night, where the on - ly law is right, I'm

Am7 D7 G7 Gdim G7 D9 G7 C F C C7  
 sad - dle a - gain. back in the sad - dle a - gain. Whoo - pi -

F C F C G7 Dm7 G7 C7  
 ti - yi - yo, rock - in' to and fro, back in the sad - dle a - gain. Whoo - pi -

F G7 F C D9 G7 C  
 ti - yi - yay, I go my way, back in the sad - dle a - gain.

## BAD MOON RISING

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Words and Music by  
J.C. FOGERTY

**Moderately bright**

*Verse:*

verse.

I see the bad moon a - ris - ing.  
I hear hur - ri - canes a - blow - ing.  
Hope you got your things to - geth - er.

I see trou - ble on the  
I know the end is com - ing  
Hope you are quite pre - pared to

way.  
soon.  
die.

I see earth quakes and light - nin'.  
I fear riv - ers o - ver - flow - ing.  
Looks like in for nas - ty weath - er.

Chorus:

bad times to - day.  
voice of rage and ruin.  
tak - en for an eye.

Don't go a - round to - night,  
well, it's bound to take your life.

There's a bad moon on the rise.

# BAD TO ME

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By JOHN LENNON and PAUL McCARTNEY

**Freely**

**E $\flat$**  **Cm** **Gm** <sup>3</sup>

If you ev - er leave me, I'll be sad and blue. Don't you ev - er leave me, I'm

**Moderately**

**Fm7** **B $\flat$ 7** **E $\flat$**  **Gm** **Cm** **B $\flat$ 7** **E $\flat$**  **Gm**

so in love with you. The birds in the sky would be sad and lone - ly, if they knew that — I'd lost my  
leaves on the tress would be soft - ly sigh - in' if they heard from the breeze that you

**Cm** **B $\flat$ 7** **A $\flat$**  **B $\flat$ 7( $\sharp$ 5)** **E $\flat$**  **Gm7** **B $\flat$ 7** <sup>1.</sup> <sup>2.</sup>

one and on - ly, } they'd be sad, don't be bad to — me. The But I know you  
left me cry - in'

**A $\flat$**  **B $\flat$ 7** **Gm** **C7**

won't leave me — 'cos you told me so, — and I've no in - ten - tion of let - ting you go —

**Fm** **B $\flat$ 7** **E $\flat$**  **E $\flat$ m** **Fm7** **B $\flat$ 7** **E $\flat$**  **Gm**

just as long as you let me know — you won't be bad to me. — So, the birds in the sky won't be

**Cm** **B $\flat$ 7** **E $\flat$**  **Gm** **Cm** **B $\flat$ 7** **A $\flat$**

sad and lone - ly, 'cos they know that — I got my one and on - ly. They'll be glad you're not

**B $\flat$ 7( $\sharp$ 5)** **B $\flat$ m6** **C7** **A $\flat$**  **B $\flat$ 7** **B $\flat$ 7( $\sharp$ 5)** **E $\flat$**  **Gm** **Cm** **B $\flat$ 7** **E $\flat$**

bad to — me. — They'll be glad you're not bad to me. —



Theme from "GILLIGAN'S ISLAND" TV Series  
**THE BALLAD OF GILLIGAN'S ISLE**

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Words and Music by  
 SHERWOOD SCHWARTZ and  
 GEORGE WYLE

Lively

Just sit right back and you'll hear a tale, a tale of a fate - ful trip that

start - ed from this trop-ic port - a - board this ti - ny ship. The mate was a might - y sail - in' man, the

skip-per brave and sure. Five pas-sen - gers - set sail that day - for a three ho - ur tour. A

three hour - tour. The weath - er start - ed get - tin' rough, the ti - ny ship was tossed. If

not for the cour-age of the fear-less crew, the Min-now would be lost. The Min - now would be lost. The

ship's a - ground on the shore of this un - chart - ed des - ert isle, with Gil - li - gan, the

skip - per too, the mil - lion - aire and his wife, the

mov - ie star and the rest are here on Gil - li - gan's Isle!

# BALLIN' THE JACK

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Words by JIM BURRIS  
Music by CHRIS SMITH

Moderately (♩ = 3/4)

G7 C7

First you put your two knees close up tight, \_ then you sway 'em to the left, then you sway 'em to the right,

F7 B♭ D7 E♭7 D7

step a - round the floor kind of nice and light, \_ then you twis' a - round and twis' a - round with all \_ your might. \_

G7 C7

Stretch your lov - in' arms straight out in space \_ then you do the Ea - gle Rock with \_ style and grace. \_ Swing your

G♭7 B♭/F F♯dim Gm G7 Cm G/D Cm/E♭ Cm7(♭5) F7 B♭

foot way 'round then bring it back. \_ Now that's what I call "Ball - in' the Jack." \_

# THE BAND PLAYED ON

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All Rights Reserved

Words by JOHN F. PALMER  
Music by CHARLES B. WARD

Moderately

G D7

Ca - sey would waltz with a straw - ber - ry blonde, and the band played on. \_

G

He'd glide 'cross the floor with the girl he a - dored and the band

D7 G7 C

played on. \_ But his brain was so load - ed it near - ly ex - plod - ed, the

Am E7 Am C C♯dim7

poor girl would shake with a - larm. \_ He'd ne'er leave the girl with the

G/D Em A7 D7 1. G 2. G

straw - ber - ry curls, and the band played on. \_ on. \_



# BARCAROLLE

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OFFENBACH

Moderately

The musical score for 'Barcarolle' is written on a single treble clef staff. It begins with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked 'Moderately'. The score consists of nine measures of music, with various chords and musical markings indicating structure and dynamics.

Chords and markings include:

- Measure 1: C
- Measure 2: G7
- Measure 3: C
- Measure 4: G7
- Measure 5: To Coda (Coda symbol)
- Measure 6: C
- Measure 7: G7
- Measure 8: C
- Measure 9: C7, F, D7
- Measure 10: G, Gdim, G, Gdim, G7
- Measure 11: D.C. al Coda
- Measure 12: Coda (Coda symbol)
- Measure 13: Gm, Dm, C, G7, Gm, Dm
- Measure 14: C, G7, C, G7, C, G7
- Measure 15: C, F, C

# BAREFOOT IN THE PARK

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Words and Music by  
JOHNNY MERCER and  
NEIL HEFTI

Moderately

Go - ing bare - foot in the park \_\_\_\_\_ where it says, "Keep off the grass," \_\_\_\_\_ is - n't

rec - om - mend - ed for the ver - y old. \_\_\_\_\_ But when you're young and

you're in love the world is beau - ti - ful \_\_\_\_\_ and I'm not a bit a - fraid of

you catch - ing cold. \_\_\_\_\_ Run - ning bare - foot through the park, \_\_\_\_\_ stroll - ing bare - head - ed

in the rain \_\_\_\_\_ just to look for a dai - sy seems kind o' cra - zy to do. \_\_\_\_\_

\_\_\_\_\_ But come a - long, my bare - foot love, \_\_\_\_\_ to the fields that shine with

spring. \_\_\_\_\_ Let me laugh and play all the way, knee deep in dai - sies with you. \_\_\_\_\_



# BATMAN THEME

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Words and Music by  
NEAL HEFTI

Bat rock tempo

**G7**

*Bass riff continues throughout*

**G7**

Bat - man, \_\_\_\_\_ Bat - man, \_\_\_\_\_

**To Coda** ⊕

**C7 G7 D7 C7 G7**

Bat - man, \_\_\_\_\_ Bat - man, \_\_\_\_\_ Bat - man, Bat - man, Bat - man. \_\_\_\_\_

**G B♭ C**

**G B♭ D C G**

1. 2. *D.S. al Coda*

⊕ *Coda*

**D7 C7 G7**

Bat - man, Bat - man, Bat - man. \_\_\_\_\_

**G Gm7(4)**

Da da da da da da da da da da da da da da da da, Bat - man!

# BEAUTIFUL DREAMER

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Words and Music by STEPHEN C. FOSTER

**Slowly**

**E♭ A♭6 B♭7**

*To Coda* ⊕ 1. **E♭**

Beau - ti - ful dream - er, wake un - to me, star - light and dew - drops are wait - ing for thee. \_\_\_\_\_  
 Sounds of the rude world heard in the day, lulled by the moon - light, have all passed a -  
 Gone are the cares of life's bus - y throng, beau - ti - ful dream - er, a - wake un - to

2. **E♭ B♭7 E♭ F7 B♭7**

*D.C. al Coda*

way. \_\_\_\_\_ Beau - ti - ful dream - er, queen of my song, list while I woo thee with soft mel - o - dy.

⊕ *Coda*

**E♭ A♭6 Adim7 E♭/B♭ B♭7 E♭**

me. \_\_\_\_\_ Beau - ti - ful dream - er a - wake un - to me. \_\_\_\_\_

# THE BATTLE HYMN OF THE REPUBLIC

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Words by JULIA WARD HOWE  
U.S.A. CAMPMEETING TUNE

Moderately

**B $\flat$**

1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is  
2. I have seen Him in the watch - fires of a hun - dred cir - cling camps, they have  
3. He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is  
4. In the beau - ty of the lil - lies Christ was born a - cross the sea, with a  
5. He is com - ing like the glo - ry of the morn - ing on the wave, He is

**E $\flat$**  **B $\flat$**

tram - pling out the vin - tage where the grapes of wrath are stored; He hath loosed the fate - ful light - ning of His  
build - ed Him an al - tar in the eve - ning dews and damps; I can read His righ - teous sen - tence by the  
sift - ing out the hearts of men be - fore His judg - ment seat; O be swift, my soul, to an - swer Him; be  
glo - ry in His bos - om that trans - fig - ures you and me; as He died to make men ho - ly, let us  
wis - dom to the might - y, He is hon - or to the brave; so the world shall be His foot - stool, and the

Refrain:

**E $\flat$**  **B $\flat$ /F** **F7** **B $\flat$**

ter - ri - ble swift sword; His truth is march - ing on. } Glo - ry, glo - ry, hal - le - lu - jah!  
dim and flar - ing lamps; His day is march - ing on. }  
ju - bi - lant, my feet! Our God is march - ing on. }  
die to make men free, while God is march - ing on. }  
soul of wrong His slave. Our God is march - ing on. }

**E $\flat$**  **B $\flat$**  **E $\flat$**  **B $\flat$ /F** **F7** **B $\flat$**

Glo - ry, glo - ry hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

# BEAUTIFUL OHIO

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Words by BALLARD MACDONALD  
Music by MARY EARL

Moderately

**E $\flat$**  **B $\flat$ 7**

Drift - ing with the cur - rent down a moon - lit stream, while a - bove the heav - ens in their

**E $\flat$**  **Fm** **B $\flat$ 7** **E $\flat$**

glo - ry gleam; and the stars on high \_\_\_\_\_ twin - kle in the sky. \_\_\_\_\_ Seem - ing in a

**B $\flat$ 7** **E $\flat$**

par - a - dise of love di - vine, dream - ing of a pair of eyes that looked in mine;

**C7** **Fm** **Fm7** **B $\flat$ 7** **Fm7** **B $\flat$ 7** **E $\flat$**

beau - ti - ful ( ) - hi - o, in dream a - gain I see vi - sions of what used to be. \_\_\_\_\_



From the M-G-M Musical Production "THE TOAST OF NEW ORLEANS"

**BE MY LOVE**Copyright © 1949, 1950 (Renewed 1977, 1978) METRO-GOLDWYN-MAYER, INC.,  
c/o EMI MILLER CATALOG INC.  
All Rights ReservedBy SAMMY CAHN and  
NICHOLAS BRODSZKY

Moderately

**G** **F#m7(b5)** **B+** **B7** **Em**  
 Be my love, for no one else can end this year - ing; this need that you and you a -  
 love, and with your kiss - es set me burn - ing; one kiss is all I need to  
 lone cre - ate. Just fill my arms the way you've filled my dreams, the dreams that you in - spire  
 seal my fate. And  
 1. **C#m7(b5)** **B7** **Fdim/Ab** **Am** **Gdim** **G** **Em**  
 2. **A7** **Am7/D** **D9** **Fdim/Ab** **Am** **Gdim** **G**  
 with ev - 'ry sweet de - sire. Be my hand in hand, we'll find love's prom - ised land. There'll  
 be no one but you, for me e - ter - nal - ly, if you will be my love.

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All Rights ReservedWords by EDWARD TESCHEMACHER  
French Words and Music by GUY d'HARDELLOT

Slowly

**Bb** **Bbmaj7** **F7** **G/B** **Cm** **Cm7** **Cm7/F** **F7**  
 Be - cause you come to me with naught save love, and hold my hand and lift mine eyes a - bove. A  
 cause God made thee mine I'll cher - ish thee, thru light and dark-ness thru all time to be. And  
 To Coda ⊕  
**Bb7sus** **Bb7** **Eb** **Edim** **Bb/F** **F7** **Bb** **Bbdim** **F7**  
 wid - er world of hope and joy I see, be - cause you come to me. Be -  
 pray His love may make our love di - vine, be - cause God made thee mine. Be -  
**Bb7** **Eb** **C7/E** **C7** **Fm** **D7/F#** **D7** **Gm**  
 cause you speak to me in ac - cents sweet, I find the ros - es wak - ing 'round my feet. And I am led through tears and joy to thee, Be -  
 D.S. al Coda  
**Bb+** **Cm7/F** **F7** **Cm7/F** **F7**  
 cause you speak to me. Be -  
 ⊕ Coda **Gm** **Ebm/Gb** **Cm7/F** **F7** **Bb**

# BE-BOP-A-LULA

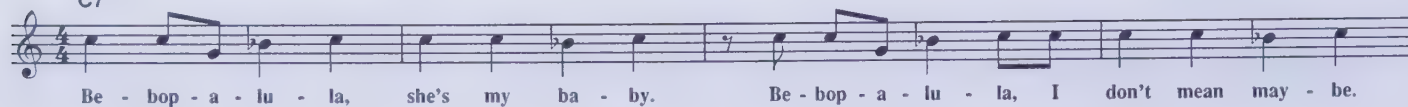
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Words and Music by  
GENE VINCENT and  
TEX DAVIS

Moderately slow rock shuffle (♩ = ♩<sup>3</sup>)

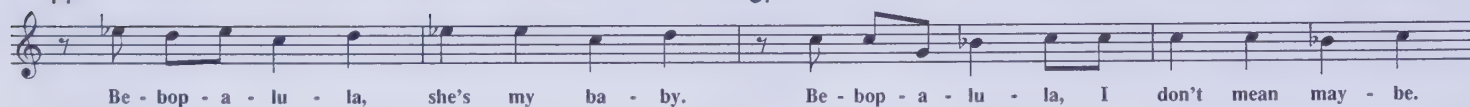
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C7



F7

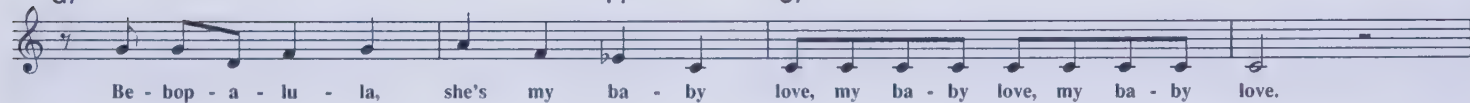
C7



G7

F7

C7



Verse:

C7 N.C.

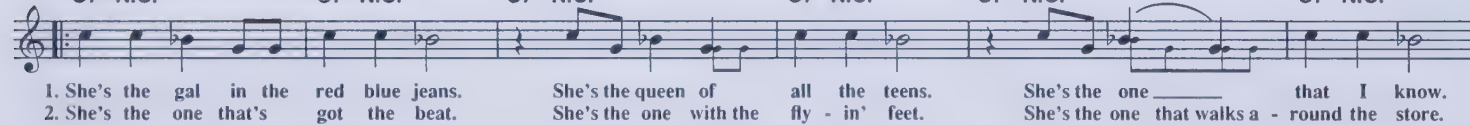
C7 N.C.

C7 N.C.

C7 N.C.

C7 N.C.

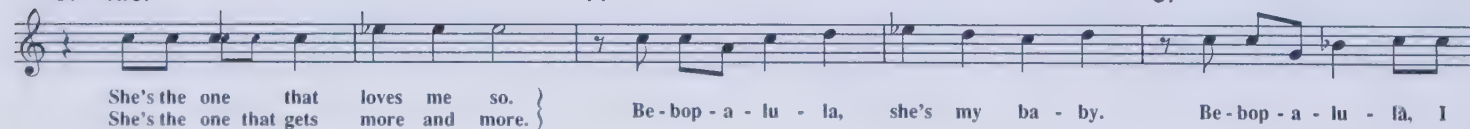
C7 N.C.



C7 N.C.

F7

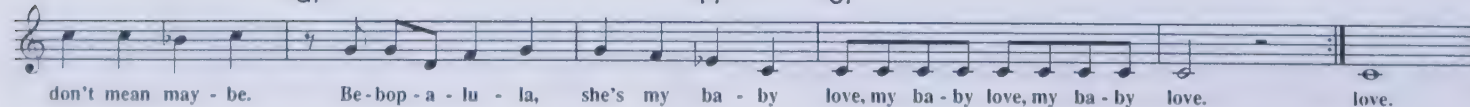
C7



G7

F7

C7





# BEER BARREL POLKA

(Roll out the Barrel)

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By LEW BROWN, WLADIMIR A. TIMM,  
VASEK ZEMAN and JAROMIR VEJVODA

Polka beat

**C** **G7**

There's a gar - den, what a gar - den, on - ly hap - py fac - es bloom there. And there's

**G7(♯5)** **C**

nev - er an - y room there for a wor - ry or a gloom there. Oh, there's mu - sic and there's

**Cm** **G** **Dm7** **G7** **B♭7** **Dm** **G7** **C**

danc - ing and a lot of sweet ro - manc - ing. When they play a pol - ka they all get in the swing. Ev - 'ry  
(Then they)

**G7** **Gdim7** **G7** **Cdim** **C** **Cdim** **C**

time they hear — that oom - pa - pa — ev - 'ry - bod - y feels — so tra - la - la. —  
hear a rum - ble on the floor. — It's the big sur - prise — they're wait - ing for. —

**Cdim** **G7** **C**

1. — They want to throw their cares a - way. — They all go lah - de - ah - de - ay. — Then they  
— And all the cou - ples form a ring. — For miles a - round you'll

**C** **F6** **F** **Fdim** **F** **B♭** **F**

2. hear them sing: — Roll out the bar - rel, — we'll have a bar - rel of

**C7** **F**

fun. — Roll out the bar - rel; — we've got the blues on the run. —

**Fdim** **F** **F7** **B♭**

Zing! Boom! Ta - rar - rel! — Ring out a song of good cheer. —

**Gm** **Gm7** **E7** **F** **Fdim** **F** **G7** **C7** 1. **F** **Cdim** **C7** 2. **F** **Gm7** **C7** **F**

Now's the time to roll the bar - rel — for the gang's all here. — here. —

## BEING WITH YOU

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON, JR.

Moderately  
Chorus:

Chorus:

*E♭maj7 Cm7 Fm7 E♭maj7 Cm7*

I don't care what they think \_\_\_ a - bout me, and \_\_\_ I don't care what they say. \_\_\_  
I don't care if they start \_\_\_ to a - void me; \_\_\_ I don't care what they do. \_\_\_

*E♭maj7 Cm7 Fm7 E♭maj7 Cm7 E♭maj7*

To Coda ⊕ 1.3.5. 2.4.6.

I don't care what they think \_\_\_ if you're leav - ing, I'm gon - na beg you to stay. \_\_\_ be - ing with you, \_\_\_ be - ing  
I don't care a - bout an - y - thing else but

Verse:

*E♭maj7 Cm7 E♭maj7 Cm7 E♭maj7 A♭maj7 Fm7 A♭maj7 Fm7 A♭maj7*

with you. \_\_\_ 1. Hon - ey, don't go; \_\_\_ don't leave this scene; \_\_\_ be out of the pic - ture, and off of the screen. \_\_\_  
2. Peo - ple can change; \_\_\_ they al - ways do; \_\_\_ have - n't they no - ticed the chang - es in you? \_\_\_

*E♭maj7 Cm7 E♭maj7 Cm7 E♭maj7 A♭maj7 Fm7 A♭maj7 Fm7 A♭maj7*

Don't let them say \_\_\_ we told you so; \_\_\_ they tell me you'll love \_\_\_ me and then let me go. \_\_\_  
Or can it be \_\_\_ that like love I am blind? \_\_\_ Do I want it so much \_\_\_ 'til it's all in my mind? \_\_\_

*Gm7 Cm7*

I heard the warn - ing voice \_\_\_ from friends and my re - la - tions;  
One thing I know \_\_\_ for sure \_\_\_ is real - ly, real - ly real; \_\_\_

*A♭maj7 B♭*

1st time D.C. 2nd time D.C. al Coda

they tell me all \_\_\_ a - bout your heart - break rep - u - ta - tion. \_\_\_  
I nev - er felt \_\_\_ be - fore the way you make me feel. \_\_\_

⊕ Coda

*E♭maj7 (E♭maj7) Cm7*

Repeat ad lib. and fade (Lead vocal ad lib.)

be - ing with you, \_\_\_ be - ing with you. Be - ing with you, \_\_\_ be - ing with you; \_\_\_



## BELLE OF THE BALL

E $\flat$  Fm7 B $\flat$ 7 E $\flat$  G7  
 Danc - ing so light - ly and smil - ing so bright - ly, to - night you're the belle of the ball. \_\_\_\_\_

Cm G7 Cm F7 Fm7( $\flat$ 5)  
 Is it a won - der the { fel - lows are } un - der the spell of the belle of the ball? \_\_\_\_\_  
 { whole world is }

E $\flat$  A $\flat$ 6 E $\flat$  F $\sharp$ dim Fm7 B $\flat$ 7 E $\flat$   
 You are the girl of { their } dreams. Ev - 'ry - one seems \_\_\_\_\_ to a - dore you. \_\_\_\_\_  
 { my }

D7 Gm C7 Fm7 B $\flat$ 7 A $\flat$  B $\flat$ 7 B $\flat$ dim B $\flat$ 7 E $\flat$ dim  
 And you can tell at a glance there is ro - mance \_\_\_\_\_ wait - ing some - where for you.

E $\flat$  Fm7 B $\flat$ 7 E $\flat$  G7  
 So have a gay time, the mu - sic of May - time will end with the break of the dawn. \_\_\_\_\_

Cm G7 Cm F7 Fm7( $\flat$ 5)  
 You and your laugh - ter will lin - ger long af - ter the sound of the mu - sic is gone. \_\_\_\_\_

E $\flat$  E $\flat$ dim A $\flat$ m6 E $\flat$  Cm G7 Cm F7 D7  
 { We } will re - mem - ber the night you were the fair - est of all. \_\_\_\_\_ { In our hearts } you'll be  
 { I } { In my heart }

E $\flat$  Edim Fm7 B $\flat$ 7 E $\flat$  A $\flat$ 6 E $\flat$ 6  
 danc - ing for - ev - er and ev - er the belle of the ball. \_\_\_\_\_  
 1. D.C. 2.

# THE BELLS OF AVALON

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Words by MITCHELL PARISH  
Music by JOSEPH CHERNEY

Moderate waltz

C G7 C

I hear the bells of Av - a - lon re - mind - ing me that you are gone. An - oth - er

F C G7 C C7 F C C7

day has trav - elled on in - to a night of dreams. — You gave me a mem - o - ry,

Fm C F C G7 C

then you wan - dered on. I won - der if you hear the bells, my dear, the bells of Av - a - lon. —

From the Cinerama Releasing Motion Picture "BEN"

## BEN

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Lyric by DON BLACK  
Music by WALTER SCHARF

Moderately

F C7/E F C7/E

Ben, the two of us need look no more; we both found what we were look - ing for.  
Ben, you're al - ways run - ning here and there; you feel you're not want - ed an - y - where.

F A7sus A7/C# Eb7(b5) D7 Gm7(b5)/Db C7

With a friend to call my own, I'll nev - er be a - lone, and you my friend, will see, you've got a friend in  
If you ev - er look be - hind and don't like what you find, there's some - thing you should know, you've got a place to

F Bb/F F Bb/F Gm Gm7 C7 Fmaj7 F6 Gm Gm7 C7 F 1. 2. F

me. — } I used to say I and me, now it's us, now it's we. I now it's we.  
go. — }

C7/E F C7/E F

Ben, most peo - ple would turn you a - way; I don't lis - ten to a word they say. They don't see you as I

C7/E Eb7 D7 Gm7(b5)/Db C7 F Gm7/F F

do; I wish they would try to; I'm sure they'd think a - gain, if they had a friend like Ben. (Like Ben.)



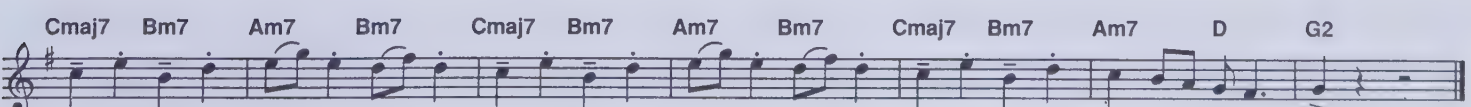
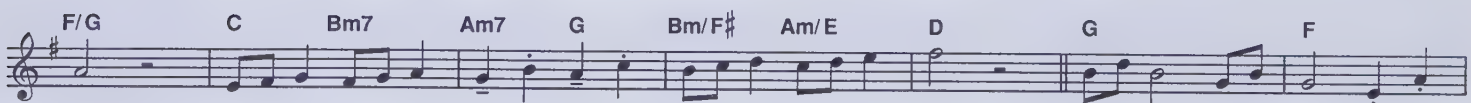
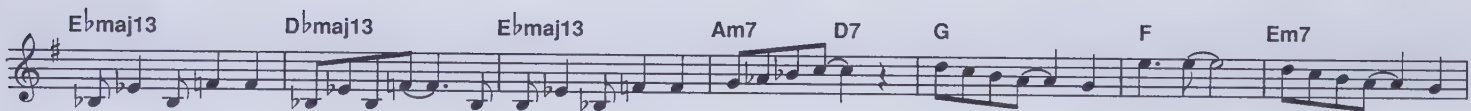
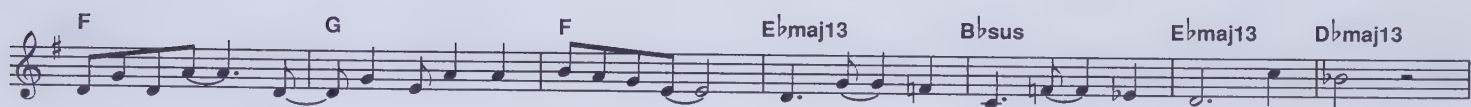
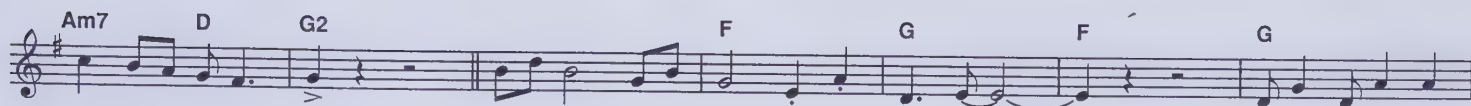
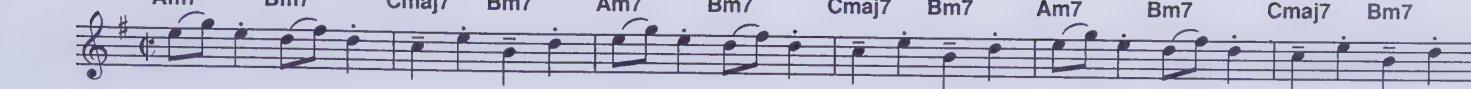
# BENJAMIN

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By DAVE BRUBECK

Brightly

Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 Cmaj7 Bm7



# BESAME MUCHO

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Music and Spanish Lyric by  
CONSUELO VELAZQUEZ  
English Lyric by SUNNY SKYLAR

**Moderately**

**Chorus:**

Be - sa - me, be - sa - me mu - cho; each time I cling to your kiss I hear mu - sic di -  
Be - sa - me, be - sa - me mu - cho; co - mo si fue - ra es - ta no - che la ul - ti - ma

**Verse:**

vine. Be - sa - me mu - cho, hold me, my dar - ling, and  
vez. Be - sa - me mu - cho, que ten - go mie - do - per -

**Bridge:**

say that you'll al - ways be mine. This joy is some - thing new, my arms en - fold - ing you;  
der - te, per - der - te go - tra vez. Que - ro te - ner - te muy cer - ca, mi - rar - me en tus

**Chorus:**

nev - er knew this thrill be - fore. Who ev - er thought I'd be hold - ing you close to me, whis - p'ring, "It's you I a -  
o - jos, ver - te jun - to a mi. Pien - sa que tal vez ma - na - na yo ya es - ta - re le - jos, muy le - jos de

**Chorus:**

dore?" Dear - est one, if you should leave me, each lit - tle dream would take  
ti. Be - sa - me, be - sa - me mu - cho, co - mo si fue - ra es - ta

**Chorus:**

wing and my life would be through. Be - sa - me mu - cho;  
no - che la ul - ti - ma vez. Be - sa - me mu - cho;

**Chorus:**

love me for - ev - er and make all my dreams come true. true.  
que ten - go mie - do per - der - te, per - der - te des - pues. pues.



# THE BEST IS YET TO COME

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Music by CY COLEMAN  
Lyric by CAROLYN LEIGH

Moderately

$A\flat$ maj7  $A\flat$ 7  $A\flat$ 6  $A\flat$ +  $A\flat$   $A\flat$ maj7  $A\flat$ 7  
 Out of the tree of life — I just picked me a plum. — You came a - long and ev -

$A\flat$ 6  $A\flat$ +  $A\flat$  F7  $B\flat$ m7  $E\flat$ 7  
 - 'ry-thing's start-in' to hum. — Still it's a real good bet — the best is yet to

$A\flat$  Dm7( $\flat$ 5) G7 Cmaj7 C7 C6 C+ C  
 come. — The best is yet to come — and babe, won't it be fine. —

Cmaj7 C7 C6 C+ C A7  
 — You think you've seen the sun, — but you ain't seen it shine. —

Dm7 G7 Dm7 G7 C Dm7  $E\flat$ dim7 C/E Dm7 G7  
 Wait 'til the warm-up's un - der way. — Wait 'til our lips have met. — Wait 'til you see that

Dm7 G7 C  $B\flat$ m7  $E\flat$ 7  $A\flat$ maj7  $A\flat$ 7  $A\flat$ 6  $A\flat$ +  $A\flat$   
 sun - shine day; — you ain't seen noth - in' yet! — The best is yet to come — and babe, won't it be

F7  $B\flat$ 7  $E\flat$ 7  $A\flat$   
 fine. — The best is yet to come, — come the day — you're mine. —

# BETWEEN THE DEVIL AND THE DEEP BLUE SEA

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Words by TED KOEHLER  
Music by HAROLD ARLEN

Moderate swing (♩ = ♩♩)

F C7 F C7 F7 B♭

I don't want you, but I'd hate to lose you. You've got me in be - tween \_ the

F C7 F C7 F C7 F7

dev - il and the deep blue sea. \_ I for - give you, 'cause I can't for - get you. You've got me

B♭ F C7 F A Bm7 E9

in be - tween \_ the dev - il and the deep blue sea. \_ I ought to cross you off my list. \_

A Adim A E7 C Fm6

But when you come knock - ing at my door, \_ fate seems to give my heart a twist, \_ and

A♭7 Fm6 G7 C7 F C7 F

I come run - ning back for more. I should hate you, but I guess I

C7 F7 B♭ F C7 F

love you. You've got me in be - tween \_ the dev - il and the deep blue sea. \_

From the Paramount Picture "MONTE CARLO"

# BEYOND THE BLUE HORIZON

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Words by LEO ROBIN  
Music by RICHARD A. WHITING  
and W. FRANKE HARLING

Moderately

B♭ B♭dim7 B♭ E♭m F7 B♭ B♭dim7 B♭ G9

Be - yond the blue ho - ri - zon waits a beau - ti - ful day. \_ Good -

Cm7 E♭m6 B♭ B♭dim7 C7 F7 F+

bye to things that bore me, joy is wait - ing for me. I

B♭ B♭dim7 B♭ E♭m F7 B♭ Bdim7 G7

see a new ho - ri - zon, my life has on - ly be - gun. \_ Be -

Cm E♭m6 B♭/F B♭dim7 B♭6 Cm7 F7 B♭

yond the blue ho - ri - zon lies a set - ting sun. \_



# THE BIBLE TELLS ME SO

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Words and Music by  
DALE EVANS

Moderately

Have faith, hope and char - i - ty, — that's the way to live suc - cess - ful - ly. — How do I know? The

Bi - ble tells me so. — Do good to your en - e - mies — and the Bless-ed Lord you'll sure - ly please. —

How do I know? The Bi - ble tells me so. — Don't wor - ry 'bout to - mor - row, just be real good to -

day. The Lord is right be - side you, He'll guide you all the way. Have faith, hope and char - i - ty, —

that's the way to live suc - cess - ful - ly. — How do I know? The Bi - ble tells me so. —

# A BICYCLE BUILT FOR TWO

(Daisy Bell)

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TRADITIONAL

Moderately

Dai - sy, Dai - sy, give me your an - swer, do. — I'm half cra - zy,

all for the love of you. — It won't be a sty - lish mar - riage, — I can't af -

ford a car - riage. — But you'll look sweet, on the seat of a bi - cy - cle built for two. —

# BIG BAD JOHN

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Words and Music by  
JIMMY DEAN

Moderately

Verse: Vamp (background for recitation)

Refrain: (after each recitation)

Verse 1:

Spoken:

Every morning at the mine you could see him arrive,  
He stood six-foot-six and weighed two-forty-five.  
Kind of broad at the shoulder and narrow at the hip,  
And everybody knew you didn't give no lip to Big John!  
(To Refrain:)

Verse 2:

Nobody seemed to know where John called home,  
He just drifted into town and stayed all alone.  
He didn't say much, a-kind of quiet and shy,  
And if you spoke at all, you just said, "Hi" to Big John!  
Somebody said he came from New Orleans,  
Where he got in a fight over a Cajun queen.  
And a crashing blow from a huge right hand  
Sent a Louisiana fellow to the promised land. Big John!  
(To Refrain:)

Verse 3:

Then came the day at the bottom of the mine  
When a timber cracked and the men started crying.  
Miners were praying and hearts beat fast,  
And everybody thought that they'd breathed their last 'cept John.  
Through the dust and the smoke of this man-made hell  
Walked a giant of a man that the miners knew well.  
Grabbed a sagging timber and gave out with a groan,  
And, like a giant oak tree, just stood there alone. Big John!  
(To Refrain:)

Verse 4:

And with all of his strength, he gave a mighty shove;  
Then a miner yelled out, "There's a light up above!"  
And twenty men scrambled from a would-be grave,  
And now there's only one left down there to save; Big John!  
With jacks and timbers they started back down  
Then came that rumble way down in the ground,  
And smoke and gas belched out of that mine,  
Everybody knew it was the end of the line for Big John!  
(To Refrain:)

Verse 5:

Now they never re-opened that worthless pit,  
They just placed a marble stand in front of it;  
These few words are written on that stand:  
"At the bottom of this mine lies a big, big man; Big John!"  
(To Refrain:)

# BIG MIDNIGHT SPECIAL

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Arranged by WILMA LEE COOPER

Moderately

Chorus:

Verse 3:

They put him in a Pullman, guards around his door.  
Said, "You're off to Atlanta to serve ten years more."  
(To Chorus:)

Verse 4:

He looked all around him in the Pullman car.  
Saw the men wearin' cloth hats, smokin' big cigars.  
(To Chorus:)

Verse 5:

Took him off in Atlanta, at the end of the line.  
Said, "You start serving time, boy, for your awful crime."  
(To Chorus:)

Verse 6:

That whistle makes me lonesome on that midnight train.  
But he knows I'm a-waitin' till it brings him home again.  
(To Chorus:)



# THE BIG ROCK CANDY MOUNTAIN

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TRADITIONAL

Happily

On a sum - mer day in the month of May, a bur - ly bum came hik - ing down a  
shad - y lane through the sug - ar cane. He was look - ing for his lik - ing. As he  
roamed a - long, he sang a song of the land of milk and hon - ey, \_\_\_\_\_ where a  
bum can stay for man - y'a day and he won't need an - y mon - ey. \_\_\_\_\_ Oh, the  
buzz - in' of the bees in the cig - ar - ette trees near the so - da wa - ter foun - tain; at the  
lem - on - ade springs where the blue - bird sings, in the Big Rock Can - dy Moun - tain.

# BILLBOARD MARCH

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FIGHT SONG

March tempo

\_\_\_\_\_

From the Musical Comedy "SWEET CHARITY"

**BIG SPENDER**

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Music by CY COLEMAN  
Lyrics by DOROTHY FIELDS

Moderately (♩ = 120)

The min-ute you walked in the joint. I could see you were a man of dis-tinc-tion, a real big spend-er, —

good look - ing, — so re - fined. — Say would-n't you like to know what's go - ing on in my mind? — So, let me get

right to the point. I don't pop my cork for ev - 'ry guy I see. — Hey! Big spend-er, —

*To Coda* ☉

spend a lit - tle time — with me.

Would-n't you like to have fun, fun, fun? How's a - bout a few laughs, laughs?

*D.S. al Coda* ☉

I can show you a good time. — Let me show you a good time. — The min-ute you

*☉ Coda*

spend a lit - tle time — with me. —



# BILL BAILEY, WON'T YOU PLEASE COME HOME?

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Words and Music by  
HUGHIE CANNON

Brightly

G C#dim G G#dim D7/A D7

Won't you come home, Bill Bai - ley, won't you come home? She moans the whole day long.

D9(#5) G

I'll do de cook - ing, dar - ling, I'll pay de rent. I knows I've done you wrong.

C#dim G Bdim Am/C E7/B Am

'Mem - ber dat rain - y eve dat I drove you out, wid noth - in' but a fine tooth comb? I

C C#dim G/D E7 A7 D9 D7 G A7 D7 G

knows I'se to blame, well, ain't dat a shame? Bill Bai - ley, won't you please come home? home?

# BIRTH OF THE BLUES

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Words and Music by  
B. G. DeSYLVA and LEW BROWN  
Music by RAY HENDERSON

Moderately

C C#dim Dm6 D#dim C6/E E7(b9)

They heard the breeze in the trees sing - ing weird mel - o - dies, jail came the wail of a down heart - ed frail, nursed it, re - hearsd it, and gave out the news

F F#dim G Em Ebdim G7/D G7 C C7 Cdim Dm7(b5) C C/G Adim Bdim

and they made that the start of the blues. And from a  
and they played that as part of the blues.  
that the South land gave birth to the blues!

2.3. Fine C B7(#5) E7 F7 E7 F7 E7 F7

From a whip - por - will out on a hill, they took a new

E7 A7 Bb7(#9) A7 Eb9 D9 D7(b9) G9 G6 Adim Bdim

note, pushed it through a horn 'til it was worn in - to a blue note! And then

*D.S. al Fine*

# A BIRD IN A GILDED CAGE

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Words by ARTHUR J. LAMB  
Music by HARRY VON TILZER

**Moderately**

**B $\flat$**  **Cm** **F7**

She's on - ly a bird in a gild - ed cage, a beau - ti - ful sight to  
sad when you think of her wast - ed life, for youth can - not mate with

**B $\flat$**  **E $\flat$**  **C7** **B $\flat$**  **Cdim** **Gm** **C7**

see. \_\_\_\_\_ You may think she's hap - py and free from care. She's not, though she  
age. \_\_\_\_\_ And her beau - ty was sold, for an

**F7** **B $\flat$**  **C7** **F7** **B $\flat$**

seems to be. \_\_\_\_\_ 'Tis old man's gold. She's a bird in a gild - ed cage. \_\_\_\_\_

# BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

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AMERICAN

**Slowly**

**Em Em7/D Cmaj7 Em Bm7 Em9 Em**

1. Black, black, black is the col - or of my true love's hair. Her lips \_\_\_\_\_ are like a  
2. I \_\_\_\_\_ go to the Clyde of for to mourn and hair. weep, but sat - is - fied I

**Am Cmaj7 D Am Em**

rose so fair. The \_\_\_\_\_ pur - est \_\_\_\_\_ eyes and the neat - est \_\_\_\_\_ hands, I love \_\_\_\_\_ the ground where -  
nev - er can sleep; I'll \_\_\_\_\_ write to \_\_\_\_\_ you in a few \_\_\_\_\_ short \_\_\_\_\_ lines, I'll suf - fer death ten

**Am Em Em7/D Cmaj7 Em Bm7** **1. Em9 2. Em9**

on she stands. Black, black, black is the col - or of my true love's hair. hair.  
thou - sand times. Black, black, black is the col - or of my true love's

# BIRD OF BEAUTY

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Words and Music by  
STEVIE WONDER

Moderate bossa nova

Oh \_\_\_\_\_ do do \_ do do \_ do do \_ do do \_ do do \_ do do \_ do do \_ do do. 1. Si-mon

says that now \_ your mind de-sires a va - ca - tion, \_ free to join in fun \_ and plen - ty re - cre -  
says that your mind \_ is re-quest-ing \_ fur-lough, \_ let it find the an - swers to things that you've al-ways wanted  
bem vo - cê \_ de - ve des-can - car a sua-mente, \_ não faz mal o que vai a - con - te - cer da -

a - tion. There a - waits you a tick - et at Please Have a Good Time \_ Sta - tion, \_  
to know. There's a tour of man - y plac - es that you've al - ways want - ed \_ to go, \_  
qui pra fren - te. Vai can - tar a - le - gri - a que sa - co - de de re - pen - te, \_

'cause what is, is gon - na stay, \_ 'til ole Fa - ther Time \_ de - cides \_ to change. \_ 2. Si-mon  
and to me that sure sounds best \_ 'cause it means hap - pi - ness \_ for  
vo - cê co - ra - caô as - sim \_ taô fe - liz ja vai \_ can - tar \_ car -

you. \_ There is so much in life for you to \_ feel \_ un-found in white, red, \_ or yel -  
na - val. \_

- low \_ pills. \_ A mind ex - cur - sion can be such a thrill, \_ you please sat - is - fy, \_ take a

chance and \_ ride \_ the bird \_ of beau - ty of the sky. \_ Do do \_ do do \_ do do \_

do do \_ do do \_ do do. 3. Do do sky. \_ The bird \_ of beau - ty of the sky. \_

*Repeat ad lib. and fade*



# BLUE BAYOU

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Words and Music by  
ROY ORBISON and JOE MELSON

Moderately

Verse:

**F** **C7**

1. I feel so bad, I've got a wor-ried mind. I'm so lone-some all the time since I left my

**F** **C7** **F** **C7**

ba-by be-hind on Blue Bay-ou. Sav-ing nick-els, sav-ing dimes, work-ing 'til the sun don't shine,

Chorus:

**F** **E♭** **F** **C7**

look-ing for-ward to hap-pi-er times on Blue Bay-ou. I'm go-ing back some day, come what may, to Blue Bay - ou,

**F** **F+**

where you sleep all day and the cat-fish play on Blue Bay - ou. All those fish-ing boats with their sails a - float. If

**B♭** **B♭m** **F** **C7** **F**

I could on - ly see that fa - mil-iar sun - rise through sleep-y eyes, how hap-py I'd be.

**F** **C7** **F**

hurt-in' in - side. I'll nev-er be blue, my dreams come true on Blue Bay - ou.

Verse 2:

Go to see my baby again  
And to be with some of my friends.  
Maybe I'd be happy then on Blue Bayou.  
Saving nickels, saving dimes,  
Working 'til the sun don't shine.  
Looking forward to happier times on Blue Bayou.

Chorus 2:

I'm going back some day, gonna stay on Blue Bayou,  
Where the folks are fine and the world is mine on Blue Bayou.  
Ah, that girl of mine by my side, the silver moon and the evening tide.  
Oh, some sweet day gonna take away this hurtin' inside.  
I'll never be blue, my dreams come true  
On Blue Bayou.

# BLUE DANUBE WALTZ

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JOHANN STRAUSS

Moderate waltz

Chords: C, G7, C, F, G7, C, F, G7, C, D7, G, D7, Cdim, Em, Am, D7, G

Fine

D.C. al Fine

# BLUE EYES CRYING IN THE RAIN

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Words and Music by  
FRED ROSE

Moderately

Chords: F, C7, F, C7, F B $\flat$  F F $^7$ , B $\flat$ , F, C7, F, C7, F B $\flat$  F F

Lyrics:

In the twi - light glow I see her, \_\_\_\_\_ blue eyes cry - ing in the rain. \_\_\_\_\_  
Now my hair has turned to sil - ver, \_\_\_\_\_ all my life I've loved in vain. \_\_\_\_\_

As we kissed good - bye and part - ed, \_\_\_\_\_ I knew we'd nev - er meet a - gain. \_\_\_\_\_  
I can see her star in heav - en, \_\_\_\_\_ blue eyes cry - ing in the rain. \_\_\_\_\_

Love is like a dy - ing em - ber, \_\_\_\_\_ on - ly mem - o - ries re - main. \_\_\_\_\_  
Some - day when we meet up yon - der, \_\_\_\_\_ we'll stroll hand in hand a - gain, \_\_\_\_\_

Through the ag - es I'll re - mem - ber \_\_\_\_\_ blue eyes cry - ing in the rain. \_\_\_\_\_  
in a land that knows no part - ing, \_\_\_\_\_ blue eyes cry - ing in the rain. \_\_\_\_\_

1. 2.

Words and Music by  
LEO ROBIN and RALPH RAINGER

B $\flat$  E $\flat$  B $\flat$  3 G+ C7 F7  
 Night and you and blue Ha - wa - ii, the night is heav - en - ly and you are  
 B $\flat$  3 F7 B $\flat$  E $\flat$  B $\flat$  3 G+ C7  
 heav-en to me. Love - ly you and blue Ha - wa - ii, with all this love - li-ness  
 F7 B $\flat$  E $\flat$ 6/B $\flat$  B $\flat$  B $\flat$ 7( $\sharp$ 5) E $\flat$  B $\flat$   
 there should be love. Come with me while the moon is on the sea. The  
 C7 Cm7/F F7 F9 F7( $\flat$ 9) B $\flat$  E $\flat$  B $\flat$  3  
 night is young and so are we. Dreams come true in blue Ha - wa - ii  
 G+ C7 F7 B $\flat$  E $\flat$ /B $\flat$  B $\flat$  F7 B $\flat$   
 and mine could all come true this mag - ic night of nights with you. you.

## BLUE MOON

Lyrics by LORENZ HART  
Music by RICHARD RODGERS

Blue moon \_\_\_\_\_ you saw me stand - ing a - lone \_\_\_\_\_ with - out a dream in my heart,  
 moon \_\_\_\_\_ you knew just what I was there for. \_\_\_\_\_ You heard me say - ing a pray'r  
 moon \_\_\_\_\_ now I'm no long - er a - lone \_\_\_\_\_ with - out a dream in my heart, \_\_\_\_\_

for \_\_\_\_\_ with - out a love of my own. \_\_\_\_\_ Blue \_\_\_\_\_ for. \_\_\_\_\_  
 some - one I could real - ly care \_\_\_\_\_  
 with - out a love of my own. \_\_\_\_\_

And then there sud - den - ly ap - peared be - fore me \_\_\_\_\_ the on - ly one my arms will ev - er

hold. \_\_\_\_\_ I heard some - bod - y whis - per, "Please a - dore me." \_\_\_\_\_ And when I looked, the moon had turned to gold! Blue



# BLUE MONDAY

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By DAVE BARTHOLOMEW  
and ANTOINE DOMINO

Slow blues

C C7 F7 C6

Blue Mon-day, how I hate blue Mon - day. Have to work like a slave all day. Here comes

Cm C6 Cm C6 G7

Tues - day, oh, hard Tues - day. I'm so tired I've got no time to play. Here comes

Cm C6 C7 F7 C6

Wednes-day, I'm beat to my socks. My gal calls, got to tell her that I'm out, 'cause

Cm C Cm Dm7 G7 Dm7 G7 C F6

Thurs-day is a hard work-ing day, and Fri-day I get my pay. Sat-ur-day morn-ing, oh, Sat-ur-day

F#dim C C7 F6 F#dim

morn-ing, all my tired-ness has gone a - way. Got my mon-ey and my hon - ey, and I'm

G7 C6 C7 F7

out on the stem to play. Sun-day morn-ing my head is bad, but it's worth it for the time I have

C Cm C Cm Dm7 G7 Dm7 G7(#5) C6 F6 F#dim C6

had. But I got to get my rest, 'cause Mon - day is next.

# BLUE MOON OF KENTUCKY

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Words and Music by  
 BILL MONROE

Brightly

Musical score for "Blue Moon of Kentucky" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes: G, G7, C7, G, D7, G, G7, C7, G, D7, D7(♯5), D7, G, G7, C, C7, G, G7, C, G/B, C7, C♯dim7, G/D, G.

I said, "Blue moon of Ken - tuck - y, to keep on shin - ing, \_\_\_\_\_ shine on the one that's  
 gone and left me blue." \_\_\_\_\_ I said, "Blue moon of Ken - tuck - y to keep on shin - ing, \_\_\_\_\_  
 \_\_\_\_\_ shine on the one that's gone and left \_\_\_\_\_ me blue." \_\_\_\_\_ Well, it was on one moon - light  
 night, stars shin - in' bright, whis - per on high; love \_\_\_\_\_ said, "Good - bye." Blue moon of Ken - tuck - y, keep on  
 shin - ing, \_\_\_\_\_ shine on the one that's gone and left \_\_\_\_\_ me blue. \_\_\_\_\_

# BLUE ON BLUE

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Words by HAL DAVID  
 Music by BURT F. BACHARACH

Moderately slow

Verse:

Musical score for "Blue on Blue" in B♭ major, 4/4 time. The score includes a Verse and a Chorus. Chords are indicated above the notes: F7, B♭, Gm, E♭, Cm, F7, B♭, Gm, C7, E♭, B♭, E♭, B♭, Cm7, F7, B♭, E♭, B♭, E♭, B♭, F, F7, B♭, F7.

1. I walk a - long the street we used to walk. Two by two lov - ers pass and as they're pass - ing by,  
 (2.) lone - ly night we meet in dreams. As I run to your side you wait with o - pen arms.  
 I could die 'cause you're not here with me. Now the trees are bare, there's sad - ness in the air and  
 O - pen arms that now are closed to me. Through a vale of tears your vi - sion dis - ap - pears and  
 Chorus:  
 I'm as blue as I can be. } Blue on blue, heart - ache on heart - ache, blue on blue now that we are through.  
 I'm as blue as I can be. }  
 Blue on blue, heart - ache on heart - ache and I find I can't \_\_\_\_\_ get o - ver los - ing you. 2. Night af - ter

# THE BLUE SKIRT WALTZ

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Words by MITCHELL PARISH  
Music by VACLAV BLAHA

Moderate waltz

Chord progression: Eb, Ebdim Eb, Ab, Adim Eb, Bb7, Bbdim Bb7

I dream of that night with you, la - dy, when we first met. \_\_\_\_\_ We danced in a

Chord progression: Ab6, Bb7, Eb, Ab, C, Ab, Abdim Ab

world of blue, how can my heart for - get. \_\_\_\_\_ Blue were the skies and blue were your eyes,

Chord progression: Eb, Bb7 Eb, Bb7 Eb, Bb7 Ab6, Gm, Bb7 Eb

just like the blue skirt you wore. \_\_\_\_\_ Come back, blue la - dy, come back. Don't be blue an - y more. \_\_\_\_\_

# BLUE TANGO

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Words by MITCHELL PARISH  
Music by LEROY ANDERSON

Tango

Chord progression: A7, D, G, D, F#m, A7, D, G, D

Here am I with you \_\_\_\_\_ in a world of blue, \_\_\_\_\_ and we're danc - ing to the

Chord progression: G, D, G, Adim A7, D, G, D, F#m, A7

tan-go we loved when first we met. \_\_\_\_\_ While the mu - sic plays, \_\_\_\_\_ we re - call the days \_\_\_\_\_ when our

Chord progression: D, A7, D, D7, G

love was a tune that we could - n't soon for - get. \_\_\_\_\_ As I kiss your cheek, \_\_\_\_\_ we don't

Chord progression: D, A7, G, Adim, A7

have to speak. \_\_\_\_\_ The vi - o - lins, like a choir, ex - press the de - sire \_\_\_\_\_ we used to

Chord progression: D, D7, G, D

know \_\_\_\_\_ not long a - go. So just hold me tight \_\_\_\_\_ in your arms to - night, \_\_\_\_\_

Chord progression: A7, G, Adim, A7, D, G, D

\_\_\_\_\_ and this blue tan-go will be our thrill-ing mem - o - ry of love. \_\_\_\_\_



# BOOGIE ON REGGAE WOMAN

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By STEVIE WONDER

**Moderately**

*Vamp:*

*Verse:*

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab

1. I like to see you boogie right across the floor.  
2. I'd like to see both of us fall deep - ly in love.

Db Cb/Db Gb/Db Db /C /Cb Bb Eb

I like to do it to you till you hol - ler for more.  
I'd like to see you and me un - der the stars a - bove.

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab

I like to reggae,  
I'd like to see both of us

Ab Ab7(#9) Db Cb/Db Gb/Db Db /C /Cb Bb

but you dance too fast for me.  
fall deep - ly in love.  
I'd like to make love to you  
I'd like to see you in the raw

Eb Ab Gb/Ab Db/Ab Ab /Gb /F

so you can make me scream.  
un - der the stars a - bove.  
1. Boogie on reggae  
2. So boogie on reggae

*Chorus:*

Bb7 Db Gb Ab A Bb7

wo - man; what is wrong with me?  
wo - man; what is wrong with you?  
wo - man; let me do it to you.  
Boogie on reggae wo - man;  
Boogie on reggae wo - man;  
Boogie on reggae wo - man;

Eb Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab

ba - by, can't you see?  
what you try'n' to do?  
what you try'n' to do?  
3. Boogie on reggae

# BORN TO LOSE

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Words and Music by  
TED DAFFAN

Moderately

F G7 C F G7 C Am E C7 F  
 Born to lose, I've lived my life in vain; ev - 'ry dream has on - ly brought me  
 lose my ev - 'ry hope is gone; it's so hard to face that emp - ty

C G7 C G7 C Gm7 C7 F G7 Dm7 G7  
 pain. All my life I've al - ways been so blue; born to lose and now I'm los - in'  
 dawn. You were all the hap - pi - ness I knew; born to lose and now I'm los - in'

C F#dim7 G7sus G7 F G7 C F G7 C Am E C7 F  
 you. Born to lose, it seems so hard to bear; how I long to  
 you. There's no use to dream of hap - pi - ness; all I see is

C G7 C G7 C Gm7 C7 F  
 al - ways have you near. You've grown tired life and now you say we're through;  
 on - ly lone - li - ness. All my life I've al - ways been so blue;

G7 Dm7 G7 C F#dim7 G7sus G7 F G7 C Ab7 C  
 1. born to lose, and now I'm los - in' you. Born to you.  
 2.

# BRAHMS' LULLABY

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JOHANNES BRAHMS

Slowly

Eb Bb7  
 Eb Ab Eb Bb7 Eb Bb7 Eb Ab Eb Bb7 Eb Bb7 Eb

## BOSSA NOVA U.S.A.

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By DAVE BRUBECK

Moderato

Gm7(♭5) C7(♭9) Fmaj7 F6 F6(9) Cm7(♭5) F7(♭9)

B♭maj7 B♭6 B♭6(9) Dm7(♭5) G7(♭9) Cmaj9 Cm7(♭5) F7(♭5) B♭maj9 B♭m7(♭5) E♭7

A♭maj7 D♭maj7 Gm7(♭5) C7(♭9) Gm7(♭5) C7(♭9) Fmaj7 F6

Cm7(♭5) F7(♭9) B♭maj7 B♭6 F Fm Dm7(♭5) G7(♯11) Cmaj7 Cm7(♭5) F7(♭5) B♭maj9

B♭m7(♭5) D♭m/E♭ A♭maj7 D♭maj7 Gm7(♭5) C13(♭9)

1. F6(9) 2. F6(9)

As Performed by Judy Garland in the 1944 M-G-M Production "MEET ME IN ST. LOUIS"

## THE BOY NEXT DOOR

Copyright © 1944 (Renewed 1972) EMI FEIST CATALOG INC.  
All Rights ReservedWords and Music by  
HUGH MARTIN and RALPH BLANE

Slowly

How can I ignore the boy next door? I love him more than I can say.

I'm heart - sore the boy next door af - fec - tion for me won't dis -

To Coda

Doesn't try to please me, doesn't e - ven tease me, and he nev - er sees me glance his way. — And though

Coda

play. — I just a - dore him, so I can't ig - nore him, the boy next door. —



# BOTTLE OF WINE

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Words and Music by TOM PAXTON

Moderate swing (♩ = ½ ♩)

Chorus:

C G C

Bot - tle of wine, \_ fruit of the vine, \_ when you gon - na let me get so - ber? \_ Leave me a - lone, \_

1.2.3. To Next Strain 4. Fine

G C G C

let me go home. \_ Let me go back and start o - ver. \_ o - ver. \_

Verse:

C G F C G C G

1. Ram - bl - in' 'round this dir - ty old town, sing - in' for nick - els and dimes. \_\_\_\_\_  
2. Pain in my head, bugs in my bed, pants are so old that they shine. \_\_\_\_\_  
3. Preach - er will preach, teach - er will teach, min - er will dig in the mine. \_\_\_\_\_

C G F C G7 C

Times get - tin' rough, I tell ain't got e - nough to get a lit - tle bot - tle of wine.  
Out on the street rods, I tell peo - ple I meet, buy me a bot - tle of wine.  
I ride the rods, trust - ing in God, hug - gin' my bot - tle of wine.

D.C. 3rd time D.C. al Fine

# BREAD AND BUTTER

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Words and Music by  
JAY TURNBOW and LARRY PARKS

Moderate rock

C F C F C F C F C F

1. I like bread and but - ter, I like toast and jam. That's what my ba - by

C F C F C F C F C F C F

feeds \_ me, I'm her lov - in' man. He likes bread and but - ter, he likes toast and jam.

C F C F 1.2. C G7 C 3. C G7 C

That's what his ba - by feeds him, he's her lov - in' man. with some oth - er man. \_\_\_\_\_

Verse 2:

She don't cook mashed potatoes,  
Don't cook T - bone steak.  
Don't feed me peanut butter.  
She knows that I can't take  
No more bread and butter,  
No more toast and jam.  
He found his baby eatin'  
With some other man.

Verse 3:

Got home early one mornin'  
Much to my surprise,  
She was eatin' chicken and dumplin's  
With some other guy.  
No more bread and butter,  
No more toast and jam.  
I found my baby eatin'  
With some other man.

## BRAZIL

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Brazilian Samba by ARY BARROSO  
 Text in English by S.K. RUSSELL

Moderately bright

D7 G G+ G6 G+ G G+ G6 G+ Am Am(#5)  
 Bra - zil, where hearts were en - ter - tain - ing June,  
 O a - bre a cor - ti - na do pas - sa - do,

Am6 Am(#5) Am Am(#5) Am6 Am(#5) Am Am(#5) Am6 Am(#5)  
 we stood be - neath an am - ber moon  
 ti - ra mae pre - ta do ser - ra - do

Am Am(#5) Am6 Am7(b5) G G+ G6 G+ Am Am(#5)  
 - and soft - ly mur - mured, "Some day soon". We kissed  
 - bo - ta o rei gon - go no con - ga Bra - sil!

Am6 D7(b9) Gmaj7 G7 Gb7 F7 E7 Dm/F E7  
 - and clung to - geth - er. Then to - mor - row was an - oth - er day.  
 - Bra - sil! Deixa, can - tar de no - vo o tro - va - dor.

Dm/F E7 Dm F7 E7  
 The morn - ing found me miles a - way, with still a  
 A me - ren - co - rea luz da lua to - da a can -

Am Am(#5) Am6 Am(#5) Am Am(#5)  
 mil - lion things to say. Now  
 cao do meu a - mor. Quero

Am Cm G(2) Bbdim7  
 - when twi - light dims the sky a - bove, re - call - ing thrills of our love,  
 - ver a "sa do - na" ca - mi - nhando, pe - los sa - loes ar - ras - tan -

Am7 Am Eb9(#11) D9 G G+ G6 G+ Am Am(#5)  
 do, there's one thing I'm cer - tain of: re - turn  
 o seu ves - ti - do ren - da - do, Bra - sil!

Am6 Am G G+ G6 G+ Am Am(#5) Am6 Am G G+ G6 G+ G G+ G6 G6/9  
 I will to old Bra - zil.  
 Bra - sil! pra mim pra - mim.

# BREAK MY MIND

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Words and Music by  
JOHN D. LOUDERMILK

Moderately

1. Ba - by, oh, ba - by, tell the man at the tick-et stand that you've changed my mind.

Let me run on out and tell the cab to keep his me - ter fly - in'. 'Cause if you

say good-bye to me, babe, you're gon-na break my mind. Break my mind, break my mind.

No, I just can't stand to hear them big jet en - gines whine. Break my mind, break my

mind. If you leave, you're gon - na leave a bab - bly - in' fool be - hind.

If you leave, you're gon - na leave a bab - bly - in' fool be - hind.

## Verse 2:

Baby, oh, baby,  
Let me take your suitcase  
Off the scales in time.  
Tell the man that you've suddenly developed  
A thing about flyin'.  
'Cause if you say goodbye to me, babe, you're  
Gonna break my mind.



From the Film "BREAKFAST AT TIFFANY'S"  
**BREAKFAST AT TIFFANY'S**

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HENRY MANCINI

Moderately

F D7sus D7<sup>3</sup> Gm7 Am7 Bbm7 Eb7 Ab Fm G7sus G7<sup>3</sup>  
 To Coda  $\Phi$   
 Em7 Eb7<sup>3</sup> Dm7 G7 Gm7 C7 Fm7 Bb7 Gm7 Gb9  
 Cbmaj7 Bb9 Ebmaj7 Ebm Ab7 Fm7 Bb7(b9)  
 Ebm7 Ab7(b9) Dbmaj7 Gm7 C7 D.C. al Coda  
 $\Phi$  Coda Eb7 Ab Fm Dm7 G7 Dbmaj7 C

**BRIDAL CHORUS**  
 (From "Lohengrin")

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RICHARD WAGNER

Slowly

Bb F7 Bb Eb Bb C7 F Bb  
 To Coda  $\Phi$   
 F7 Bb Dm Gm Cm F7 Bb Cm F7 Bb  
 F Cm G D7 G D7 G D7  
 G Em A7 D G Gm Bb F7 Bb  
 D.C. al Coda  $\Phi$  Coda  
 Gm F Dm A7 D Cm F7 Bb

From the Broadway Musical Production "BRIGADOON"

**BRIGADOON**

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Slowly

C F C C#dim Dm C F G7 C E7

Brig - a - doon, Brig - a - doon, — bloom - ing un - der sa - ble skies. Brig - a - doon, Brig - a -

Am6 Am7 C A7(b5) G6 D7 G Dm Dm7 G6 Dm7 A7

doon, — there my heart for ev - er lies. Let the world grow cold a - round us, let the

D7 G7 C F C F Fm6 C C6 Fmaj7 G7 F C

heav - ens cry a - bove. Brig - a - doon, Brig - a - doon, — in thy val - ley — there'll be — love. —

From the Broadway Musical Production "DAMES AT SEA"

**BROADWAY BABY**

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Words by GEORGE HAIMSOHN  
 Music by JIM WISE

Brightly

G G+ G6 Eb9 D7 G G+ G6 E7(b9) Am F/A Am6

I found me a Broad-way ba - by, she's a hit with me. — What a smash, my  
 With my ne - on Broad-way beau - ty, who could be a - fraid? — Me and my Ri -

Cm6/Eb D7 1. Bm7 Bbdim Am7 D7 2. Bm7 G/B

Broad - way ba - by, stand - ing room on - ly is on the mar - quee. — we'll lead the Eas - ter Pa -  
 al - to cut - ie,

E7 Bm7/F# Gm6 E7/G# A7 Am7 D7 G

rade. — To - geth - er we'll climb that stair - way, we'll soar up — to the

E7(b9) E7 A7 D7 F#/G G F#/G G

heights. — With lunch at Sar - di's, night - long par - ties, life's a ga - la

Bm7 E7 A7 D7 G

ball — with my razz - ling, dazz - ling, Broad - way ba - by doll. —

## BUBBLES IN THE WINE

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By FRANK LOESSER, BOB CALAME  
and LAWRENCE WELK

Bright swing (♩ = 3/4)

My heart gets a lit - tle gay, like bub - bles in the wine ev - 'ry time I dance with you. Your

arms take me far a - way like bub - bles in the wine, just as if I'd had a few. Oh, may - be it's that

moon, or may - be it's that tune, play - ing as we gen - tly sway. Or may - be it's the fact that I love you.

Can't real - ly say, how I get this way. My heart whis - pers a re - frain, like bub - bles in the wine, ev - 'ry time you're

close to me. I need - n't drink cham - pagne, a feel - ing quite in - sane lights me up and

sets me free. Some day I may lose you, but no mat - ter how fate may go, a - part or to - geth - er, when I

think of to - night I know. I'll hear in this heart of mine, mu - sic like the pret - ty bub - bles in the wine.



# BUFFALO GALS

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Pre-Civil War Minstrel Song

Moderately

As I was lum - b'ring down the street, down the street, down the street, a hand - some gal I

chanced to meet. Oh, she was fair to view. Buf - fa - lo gals, won't you come out to - night, won't you come out to - night, won't you

come out to - night? Buf - fa - lo gals, won't you come out to - night, and dance by the light of the moon.

# BUGLE CALL RAG

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By JACK PETTIS, BILL MEYERS  
and ELMER SCHOEDEL

Brightly

You're bound to fall for the bu - gle call. You're gon - na brag 'bout the bu - gle call rag. \_\_\_\_\_

Thin or fat, young or old, shake their should - ers bold. You're bound to fall for the bu - gle call.

You're gon - na brag 'bout the bu - gle call rag. \_\_\_\_\_ Hold me ba - by, let's syn - co - pate

to that blue mel - o - dy. Just hes - i - tate, while a break \_ they take Shh! While we're danc - ing

please hold \_ me tight, step live - ly don't lag. Swing a - long \_ to that bu - gle call rag. \_\_\_\_\_

# BUTTONS AND BOWS

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Words and Music by  
JAY LIVINGSTON and RAY EVANS

Brightly

East is east and west is west and the wrong one I have chose; let's go where you'll  
bur - y me in the prai - rie, take me where the ce - ment grows; let's move down to

keep on wear - in' those frills and flow - ers and but - tons and bows, rings and things and  
some big town where they love a gal by the cut of her clothes, and you'll stand out in

but-tons and bows. Don't I'll love you in buck - skin, or skirts that you've home -  
but-tons and bows.

spun. But I'll love 'ya lon - ger, stron - ger where yer friends don't tote a gun. My

bones de - nounce the buck - board bounce and the cac - tus hurts my toes. Let's va - moose where gals keep us - in' those

silks and sat - ins and lin - en that shows, and you're all mine in but - tons and bows. Gim-me

east - ern trim - min' where wom - en are wom - en in high silk hose and peek - a - boo clothes, and

French per - fume, that rocks the room and you're all mine in but - tons and bows.

# BUTTON UP YOUR OVERCOAT

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Words and Music by  
B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

Moderate swing (♩ = 3♩)

G C/G G Bm7(♭5) E7 A7 G#dim7 D7/A

But - ton up your o - ver - coat \_ when the wind is free. Take good \_  
But - ton up your o - ver - coat \_ when the wind is free. Take good \_

G#dim7 D7/A G6 Cmaj7/D D7 G C/G G Bm7(♭5) E7

care of your - self \_ you be - long to me! \_ Eat an ap - ple ev - 'ry day; \_  
care of your - self \_ you be - long to me! \_ Wear your flan - nel un - der - wear \_

A7 G#dim7 D7/A G#dim7 D7/A G6 G7 Dm7/G G7

get to bed by three. Take good \_ care of your-self, \_ you be - long to me! \_ Be care - ful  
when you climb a tree. Take good \_ care of your-self, \_ you be - long to me! \_ Don't sit on

C C6 C G Gmaj7 G6 Em7 A7

cross - ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets, oo - oo!  
hor - nets' tails, oo - oo, or on nails, oo - oo, or third rails oo - oo!

D7 Em7 D9/F# Gmaj7 Am7 C#7 G C/G G Bm7(♭5) E7 A7

You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hootch \_ when you're on a  
You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys \_ when you're on a

G#dim7 D7/A G#dim7 D7/A G C7 G Adim7 B♭dim7 G

spree. Take good \_ care of your - self, \_ you be - long to me. me.  
spree. Take good \_ care of your - self, \_ you be - long to to

# BYE BYE BLACKBIRD

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Words by MORT DIXON  
Music by RAY HENDERSON

Moderately

F F+ F6 F Gm7 C9 F F/A A♭dim7 Gm7 C7

Pack up all my care and woe, here I go, sing - ing low. Bye, bye black - bird. \_

Gm Gm(♯5) Gm6 Gm C7 Gm7 C7 Gm7 C7 Fmaj7 F6

Where some - bod - y waits for me, sug - ar's sweet, so is she. Bye, bye black - bird. \_

F7 Am7(♭5) D7 Gm Gm7(♭5) C7

No one here can love and un - der - stand me. Oh, what hard luck sto - ries they all hand me.

F F+ F6 F Gm7 C7 Am7(♭5) D7 Gm7 C7 F Dm7 Gm7 C7 F B♭ B♭m F6

Make my bed and light the light, I'll ar - rive late to - night. Black - bird, \_ bye, bye. \_ bye. \_



# BY THE BEAUTIFUL SEA

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Words by HAROLD R. ATTERIDGE  
Music by HARRY CARROLL

Bright tempo

**B $\flat$ 7** **B $\flat$ +** **E $\flat$**

By the sea, by the sea, by the beau-ti-ful sea, you and I, you and I, oh, how

**B $\flat$ 7** **B $\flat$ dim** **B $\flat$ 7** **B $\flat$ dim** **B $\flat$ 7** **B $\flat$ dim** **B $\flat$ 7** **A** **B $\flat$**

hap-py we'll be. When each wave comes a-roll-ing in, we will duck or swim, and we'll

**E $\flat$**  **N.C.** **B $\flat$ 7** **B $\flat$ +** **E $\flat$**

float and fool a-round the wa-ter, o-ver and un-der and then up for air. Pa is rich, Ma is

**B $\flat$**  **E $\flat$ 7** **A $\flat$**  **A $\flat$ 6** **E $\flat$ dim** **Gm** **Gm7**

rich, so now what do we care? I love to be be-side your side, be-side the

**C9** **C7** **F7** **B $\flat$ 7** **E $\flat$**  **B $\flat$ dim** **B $\flat$ 7** **E $\flat$**

sea, be-side the sea-side, by the beau-ti-ful sea. By the sea.

# BY THE LIGHT OF THE SILVERY MOON

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Lyric by ED MADDEN  
Music by GUS EDWARDS

Moderate swing (♩ = ♩<sup>3</sup>)

**C** **E $\flat$ dim7** **G7/D** **C** **C/E** **E $\flat$ dim7** **Dm** **Dm/F** **E7** **A7** **Dm**

1. Place park, scene dark, sil-v'ry moon is shin-ing thru the trees. Cast two, me, you,  
2. Act two, scene new, ros-es bloom-ing all a-round the place. Cast three, you, me,

**G7** **C** **G7** **C** **E $\flat$ dim7** **G7/D** **C** **C/E** **Cm6/E $\flat$**  **G**

sound of kiss-es float-ing on the breeze. Act one, be-gun, di-a-logue, "Where would you like to spoon?"  
preach-er, with a sol-ern look-ing face. Choir sings, bell rings, preach-er, "You are wed for-ev-er-more."

**D7** **G** **Em** **Am7** **Am7/D** **D7** **G7** **G7** **C** **D7**

My cue, with you un-der-neath the sil-v'ry moon. core. By the light of the sil-ver-y moon,  
Act two all through, ev-'ry night the same en-

**G7** **C** **C $\sharp$ dim7** **G7/D** **G7** **C** **F** **A7/E** **Dm** **A/E** **Dm**

I want to spoon, to my hon-ey I'll croon love's tune. Hon-ey moon, keep a shin-ing in June. Your sil-v'ry

**C** **C7/B $\flat$**  **D7/A** **Fm/A $\flat$**  **Am** **B $\flat$ 7** **A7** **D7** **C/G** **G7** **C**

beams will bring love dreams. We'll be cud-dl-ing soon, by the sil-ver-y moon. By the

From the Broadway Musical Production "CABIN IN THE SKY"

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All Rights ReservedWords by JOHN LATOUCHE  
Music by VERNON DUKE

Moderately

There's a lit - tle cab - in in the sky, ba - by. For me and for you I  
 feel that it's true some - how. \_\_\_\_\_ Can't you see that cab - in in the sky, ba - by, an  
 a - cre or two of heav - en - ly blue to plow. \_\_\_\_\_ We will be oh, so gay, eat fried  
 chick - en ev - 'ry day, as the an - gels go sail - ing by. \_\_\_\_\_ That is why my  
 heart is fly - ing high, ba - by, 'cause I know we'll have a cab - in in the sky. \_\_\_\_\_

**THE CAISSONS GO ROLLING ALONG**

(United States Field Artillery Song)

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EDMUND L. GRUBER

March tempo

O - ver hill, o - ver dale as we hit the dust - y trail, and the cais - sons go roll - ing a -  
 long. \_\_\_\_\_ In and out, hear them shout, coun - ter march and right a - bout, and the cais - sons go roll - ing a - long. \_\_\_\_\_  
 Then it's hi, hi, hee, in the field ar - til - ler - y. Shout out your num - bers loud and strong. \_\_\_\_\_  
 For where - e'er you go, you will al - ways know that the cais - sons go roll - ing a - long. \_\_\_\_\_

# CALIFORNIA GIRLS

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Words and Music by  
BRIAN WILSON

Moderate rock shuffle (♩ = ♩♩)

(Keyboard:)

1. Well,

east coast girls are hip; — I real - ly dig those styles they wear. — And the south - ern girls — with — the  
west coast has the sun - shine, and — the girls all get so tanned. — I dig a French bi - ki - ni on Ha -

way they talk, — they knock me out when I'm down there. — The mid - west farm - er's daugh - ters real - ly  
wai - ian is - lands dolls by a palm tree in the sand. — I been all around this great — big world, — and I've

make you feel al - right. — And — north - ern girls — with — the way they kiss, — they keep their  
seen all kinds of girls. — But I could - n't wait — to — get back in the states, — back to the

Chorus:

boy - friends warm at night. — } I wish they all could be — Cal - i - for - nia, I  
cut - est girls in the world. — }

wish they all could be — Cal - i - for - nia, I wish they all could be — Cal - i - for - nia girls. —

1. D.S. 1. 2. N.C.

2. The (Keyboard:)

Repeat and fade

wish they all could be — Cal - i - for - nia girls. — I wish they all could be — Cal - i - for - nia;

# CAMPTOWN RACES

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Words and Music by  
STEPHEN C. FOSTER

Brightly

De camp - town la - dies — sing dis song, doo - dah! doo - dah! De camp - town race - track —  
came down dar wid my hat cav'd in, doo - dah! doo - dah! I go back home wid a

1. 2.

nine miles long. Oh, doo-dah day! I Oh, doo-dah day! Gwine to run all night. Gwine to run all  
pock - et - ful of tin.

day, I'll — bet my mon - ey on a bob - tail nag, some - bod - y bet on de bay.



# CALIFORNIA HERE I COME

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Words and Music by AL JOLSON,  
B.G. DeSYLVA & JOSEPH MEYER

**Brightly**

Cal - i - for - nia, here I come, right back where I start - ed from.

Where bow - ers of flow - ers bloom in the sun, each morn - ing at dawn - ing bird - ies sing and

ev - 'ry - thing. A sun - kissed miss said, "Don't be late." That's why I can hard - ly wait.

O - pen up that Gold - en Gate, Cal - i - for - nia, here I come!

From the Paramount Picture "PAPA'S DELICATE CONDITION"

# CALL ME IRRESPONSIBLE

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Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

**Moderately**

Call me ir - re - spon - si - ble, call me un - re - li - a - ble; throw in  
Call me un - pre - dict - a - ble, tell me I'm im - prac - ti - cal; rain - bows

*To Coda* ⊕

un - de - pend - a - ble too. Do my fool - ish al - i - bis bore

I'm in - clined to pur -

*D.C. al Coda* ⊕ *Coda* ⊕

you? Well, I'm not too clev - er, I just a - dore you. sue.

Call me ir - re - spon - si - ble. Yes, I'm un - re - li - a - ble, but it's

un - de - ni - a - bly true; I'm ir - re - spon - si - bly mad for you!

From the Paramount Picture "AMERICAN GIGOLO"

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## CALL ME

Lyrics by DEBORAH HARRY  
Music by GIORGIO MORODER

Moderate disco beat

Dm B $\flat$ 7 Dm

1. Col - or me \_ your col - or, ba - by, col - or me \_ your car. \_ Col - or me \_ your col -  
2. Cov - er me \_ with kiss - es, ba - by, cov - er me \_ with love. \_ Roll me in \_ de - sign -

B $\flat$ 7 G A G A

- or, dar - ling, I know who \_ you are. \_ Come up off \_ your col - or chart, \_ I know where \_ you're com - ing from. \_ } Call me \_  
- er sheets, \_ I'll nev - er get \_ e - nough. \_ E - mo - tions come, \_ I don't \_ know why, \_ cov - er up \_ love's, al - i - bi. \_ }

Chorus:

Dm F G B $\flat$  Dm F G B $\flat$

on the line, call me, call me an - y, an - y time. \_ Call me \_ { I love you, can't you call me an - y day \_ or night. \_ } Call  
al - right, when you're read - y we can share \_ the wine. \_ }

1. Dm G F Dm F C 12. Dm G F Em Am G Em

me. me. Ooh, \_ he speaks \_ the

Bm7 Em Bm7 F

lan - guag - es \_ of love. Ooh. \_ a - mo - re, chia - ma - mi, \_ spoken: chia - ma - mi. Ooh. \_ ap - pelle \_ moi,

C Dm B $\flat$  G7

mon cher - ie. \_ spoken: Ap - pelle moi, an - y time \_ an - y place, \_ an - y - where, \_ an - y - way, \_ an - y time \_ an - y place, \_ an - y - where, \_

A Dm F G B $\flat$  Repeat ad lib. and fade

\_ an - y day. \_ Call me \_ in my life, call me, call me an - y, an - y time. \_ Call me \_

## CARA MIA

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All Rights ReservedItalian Lyric by GAGIS  
Original Words and Music by  
TULLIO TRAPANI and LEE LANGE

Moderately slow

F Am B $\flat$  F B $\flat$ m6 F G7 C7(9)

Ca - ra Mi - a why must we say good - bye? Each time we part my heart wants to die. My

§ F Am B $\flat$  F B $\flat$ m6 F Gm7 C7 F 1. To next strain

dar - ling, hear my pray'r, Ca - ra Mi - a fair, Here are my arms, you a - lone will share.  
Ca - ra Mi - a mine say those words di - vine, I'll be your love till the end of

2. Fine D $\flat$  B $\flat$ m6 F C7(9) Fmaj7 F6 B $\flat$ m6 F D $\flat$ 7 C7 C7(9) D.S. al Fine

time. All I want is you for - ev - er - more, to have, to hold, to love, a - dore. \_

## CAN CAN

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By JACQUES OFFENBACH

Lively

The musical score for 'Can Can' is written for piano in 2/4 time. It consists of ten staves of music. The key signature has one sharp (F#), and the tempo is marked 'Lively'. The score includes various chords such as G7, C, F, D7, C7, F, Cm, and Gdim. There are first and second endings marked with '1.' and '2.'.

Staff 1: G7 C F C G7 C D7 1. C 2. C

Staff 2: G7 C G7 C G7 C 1. C 2. C G7

Staff 3: C G7 C G7 C G7 C N.C.

Staff 4: F C7 F C7 F C7 F

Staff 5: C7 F C7 F C7 F 1. F 2. F

Staff 6: G7 C F C 1. G7 C D7 2. G7 C D7

Staff 7: 2. G Cm Gdim G7 G Cm Gdim G7

Staff 8: C G7 C G7 C G7 C G7 C G7

Staff 9: C G7 C 1. C G7 C 2. C G C7 F G7

Staff 10: C G C7 F G7 C G7 C G7 C G7 C



# CAN'T YOU HEAR MY HEART BEAT

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Words and Music by  
CARTER-LEWIS

Moderately (♩ = ♩)

1. Ev-'ry time I see you look-in' my way, ba-by, ba-by, can't you hear my heart beat?  
2. When I feel you put your arms a-round me, ba-by, ba-by, can't you hear my heart beat?  
3. All my friends are cry-ing out to meet you. Ba-by, ba-by, can't you hear my heart beat?

In the park or walk-in' down the high-way, ba-by, ba-by, can't you hear my heart beat?  
Then I'm glad, I'm might-y glad you found me, Ba-by, ba-by, can't you hear my heart beat?  
Now's the time to go and see the preach-er. Ba-by, ba-by, can't you hear my heart beat?

When you move up clos-er to me, I get a feel-ing that's ooo, eee, yeah.  
When you asked me to meet your ma, I know that ba-by, we'd be go-ing far, yeah.  
Wed-ding bells are go-ing to chime, And ba-by, ba-by, you're gon-na be mine, yeah.

Can't you hear the pound-in' of my heart beat? You're the one I love, you're the one I love.  
you're the one I love, you're the one I love, you're the one I love.

# CANDY

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Words and Music by MACK DAVID,  
JOAN WHITNEY and ALEX KRAMER

Slowly

Can-dy, I call my sug-ar Can-dy be-cause I'm sweet on Can-dy  
and Can-dy's sweet on me. {He un-der-stands me, my un-der-stand-ing Can-dy and Can-dy's al-ways  
hand-y when I need sym-pa-thy. I wish that there were four of {him-her} so  
I could love much more of {him-her} {He has tak-en my com-plete heart, got a sweet tooth for my sweet-heart, Can-dy.  
It's gon-na be just dan-dy the day I take my Can-dy and make {him-her} mine all mine.

# CANADIAN SUNSET

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Words by NORMAN GIMBEL  
Music by EDDIE HEYWOOD

Smoothly

The musical score for 'CANADIAN SUNSET' is written in 4/4 time with a key signature of one flat (Bb). The tempo/style is 'Smoothly'. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. Trills are indicated by a '3' over a note.

Once, \_\_\_\_\_ I was a - lone. So \_\_\_\_\_ lone - ly and then  
Cold, \_\_\_\_\_ cold was the wind. Warm, \_\_\_\_\_ warm were your lips,

you came \_\_\_\_\_ out of no - where, \_\_\_\_\_ like the sun \_\_\_\_\_ up from the hills.  
out there \_\_\_\_\_ on that ski trail \_\_\_\_\_ where your kiss \_\_\_\_\_ filled me with

thrills. \_\_\_\_\_ A week-end in Can - a - da, \_\_\_\_\_ a change of scene was the most \_\_\_\_\_

\_\_\_\_\_ I bar - gained for. \_\_\_\_\_ And then I dis - cov - ered you, \_\_\_\_\_ and in your eyes I found a

love that I could-n't ig - nore. Down, \_\_\_\_\_ down came the sun. Fast, \_\_\_\_\_ fast beat my

heart. I knew, \_\_\_\_\_ as the sun set, \_\_\_\_\_ from that day, \_\_\_\_\_ we'd nev - er part.

# CARNIVAL OF VENICE

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JULIUS BENEDICT

Moderately

The musical score for 'CARNIVAL OF VENICE' is written in 3/4 time with a key signature of one flat (Bb). The tempo/style is 'Moderately'. The score consists of four staves of music. Chord symbols are placed above the notes.

## JOHANN PACHELBEL

N.C.

F3287FBX



# CARAVAN

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By  
DUKE ELLINGTON, IRVING MILLS  
and JUAN TIZOL

Brightly

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

Night \_\_\_\_\_ and stars a - bove that shine so bright, \_\_\_\_\_

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

— the mys - t'ry of their fad - ing light \_\_\_\_\_ that shines up -

Edim C7 Fm6 Edim C7 Edim C7

on our Car - a - van, \_\_\_\_\_ Sleep \_\_\_\_\_

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

— up - on my shoul - der as we creep \_\_\_\_\_ a - cross the

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

sands so I may keep \_\_\_\_\_ this mem - 'ry of our Car - a -

Fm6 F7 F7(b9) F+

van. \_\_\_\_\_ This \_\_\_\_\_ is so ex - cit - ing.

Bb7 Fm Bb7 Eb7 Gdim

You \_\_\_\_\_ are so in - vit - ing, rest - ing in my arms as I

Ab C7 Fm6 Ebdim C7 Edim C7 Edim C7 Edim C7

thrill to \_\_\_\_\_ the mag - ic charms \_\_\_\_\_ of you \_\_\_\_\_ be - side me,

Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7 Edim C7

here be - neath the blue. \_\_\_\_\_ My dream of love is com - ing true \_\_\_\_\_

Edim C7 Edim C7 Edim C7 Fm6

\_\_\_\_\_ with - in our des - ert Car - a - van. \_\_\_\_\_

# CAROLINA MOON

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Words and Music by  
BENNY DAVIS & JOE BURKE

Moderately slow

Car - o - lin - a moon keep shin - ing, shin - ing on the one who waits for me.

Car - o - lin - a moon I'm pin - ing, pin - ing for the place I long to be. How I'm

hop - ing to - night you'll go, go to the right win - dow, scat - ter your light, say I'm all right, please do.

Tell her that I'm blue and lone - ly, dream - y Car - o - lin - a moon.

# CARRY ME BACK TO OLD VIRGINNY

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Words and Music by  
JAMES BLAND

Moderately

Car - ry me back to old Vir - gin - ny. There's where the cot - ton and the corn and 'ta - toes grow.

There's where the birds war - ble sweet in the spring - time. There's where the old dark - ey's heart am longed to go.

There's where I la - bored so hard for the mas - sa, day af - ter day in the fields of yel - low corn.

No place on earth do I love more sin - cere - ly than old Vir - gin - ny, the state where I was born.

From the Broadway Musical Production "AIN'T MISBEHAVIN' "

## (Get Some) CASH FOR YOUR TRASH

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Words by ED KIRKEBY  
Music by  
THOMAS "FATS" WALLER

Moderately

**Chord Progression:** Cmaj7 Em7 Ebdim Dm7 G9 Dm7

Save up all your { pots and pans, —  
old news-pa - per,  
iron and tin, — } save up ev - 'ry lit - tle thing you can. —  
save and pile it like a high sky - scrap - er. } but when you go to turn it in. — } Don't give it a - way. —

**Chord Progression:** G9 C F9 To Coda 1. C G7 C 2. C Db9(b5) C7 Db9(b5) C7

Get some cash \_ for your trash. — In be - tween we'll do some lov - in',

**Chord Progression:** F6 Fmaj7 F6 Eb9(b5) D7 Eb9(b5) D7 G7 D.C. al Coda

wide, hand - some, tur - tle dov - in'. Will you lis - ten to me, hon - ey, got plen - ty of the fold - in' mon - ey.

**Coda**

**Chord Progression:** C G+ C F9 C G+ C D9 G11 C

Get some cash \_ for your trash. — Get some cash, \_ get some cash, \_ get some cash \_ for your trash. —

From the 20th Century-Fox CinemaScope Production "A CERTAIN SMILE"

## A CERTAIN SMILE

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Lyrics by PAUL FRANCIS WEBSTER  
Music by SAMMY FAIN

Moderately slow

**Chord Progression:** Gm7 C7 F6/9 Gm7 C9 F Fmaj7 To Coda

A cer - tain smile, — a cer - tain face, — can lead an un - sus - pect - ing heart on a mer - ry chase. —  
while, — and when love goes, — you try to hide the tears in - side with a cheer - ful pose. —

**Chord Progression:** F6 Em7 A7 Em7/A A7 Dm G9 Cmaj7 Dm7 G7 Gm7/C C9 D.S. al Coda

— A fleet - ing glance — can say so man - y love - ly things. Sud - den - ly you know why my heart sings. — You love a -

**Coda**

**Chord Progression:** F7 Cm7/F F7 A/BbBb Am7(b5) D7(b9) Gm7 Bbm6 F/C Dm Gm7 C9 F6/9

— But in the hush of night ex - act - ly like a bit - ter - sweet re - frain, comes that cer - tain smile to haunt your heart a - gain. —



## CATHY'S CLOWN

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Words and Music by  
DON EVERLY

Moderately slow rock Chorus:

Don't want your love \_\_\_\_\_ an - y - more. Don't want your kiss - es, that's for sure.

To Coda

I die each time I hear this sound. Here he comes \_\_\_\_\_ that's Cath - y's clown.

Verse:

1. I've got to stand tall. You know a man can't crawl. For when he knows you tell  
2. When you see me shed a tear, and you know that it's sin - cere, don't you think it's kind of

lies and he lets them pass by, then he's not a man at all. Don't want your Don't want your  
sad that you're treat-ing me so bad, or don't you e - ven care?

Coda

Repeat and fade

That's Cath - y's clown. That's Cath - y's clown; that's Cath - y's

## CHANTILLY LACE

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Words and Music by  
J.P. RICHARDSON

Moderately bright shuffle (♩ =  $\frac{3}{4}$ )

1.3. Chan - til - ly lace \_\_\_\_\_ and a pret - ty face \_\_\_\_\_ and a pon - y tail \_\_\_\_\_ hang-in' down; \_\_\_\_\_ wig - gle in her

2. Instr. ad lib.

walk and a gig - gle in her talk makes the world go 'round. \_\_\_\_\_ Ain't noth-in' in this world like a  
Spoken: Oh, you sweet thing. Do I what?

big eyed girl \_\_\_\_\_ to make me act so fun - ny, make me spend my mon - ey, make me feel real loose like a  
Will I what? Oh baby, you know what, I

long - necked goose like a girl. Oh, ba - by, that's what I like. \_\_\_\_\_

3. Chan - til - ly lace \_\_\_\_\_ girl. Oh, ba - by, that's what I like. \_\_\_\_\_

Theme Song from the Stanley Donen Production, a Universal Release

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All Rights ReservedWords by JOHNNY MERCER  
Music by HENRY MANCINI

Moderate waltz

**Am** **E7**

When we played our cha - rade \_\_\_\_\_ we were like chil - dren pos - ing; \_\_\_\_\_  
Oh, what a hit we made, \_\_\_\_\_ we came on next to clos - ing; \_\_\_\_\_

**Bm7(b5)** **E7** **Bm7(b5)** **E7** **Bm7(b5)** **E7(#5)** **E7** **Am**

play - ing at the games, act - ing out names, guess - ing the parts mas - we played. \_\_\_\_\_  
best on the bill, lov - ers un - til love left the the mas - que - rade. \_\_\_\_\_

**Dm7** **G7** **Cmaj7** **Am7** **Dm** **G7** **C** **C#dim**

Fate \_\_\_\_\_ seemed to pull the strings; I turned and you were gone. \_\_\_\_\_

**Dm7** **G7** **Cmaj7** **Am** **D7** **D9** **Bm7(b5)** **E7**

While \_\_\_\_\_ from the dark - ened wings the mu - sic box played on. \_\_\_\_\_

**Am7** **E7**

Sad lit - tle ser - e - nade \_\_\_\_\_ song of my heart's com - pos - ing; \_\_\_\_\_

**Bm7(b5)** **E7** **Bm7(b5)** **E7** **Bm7(b5)** **E7(#5)** **E7** **Am**

I hear it still, I al - ways will, best on the bill, \_\_\_\_\_ cha - rade. \_\_\_\_\_

**CHARLIE BROWN THEME**Copyright © LEE MENDELSON FILM PRODUCTION, INC., 1966  
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By VINCE GUARALDI

Easy swing (♩ = ♪<sup>3</sup> ♪)

**C6/9** **F6/9** **F#dim7** **G9** **Em7** **A7(b9)**

**Dm7** **G13** **C6/9** **F6/9** **F#dim7** **C** **Bb13** **Am7**

**Dm7** **G9** **C6/9** **Dm7** **G7(b9)** **A7(#5)** **Dm7** **G9** **C6/9** **Cmaj9**

# CHARLOTTE'S WEB

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Words and Music by  
RICHARD M. SHERMAN and ROBERT B. SHERMAN

Moderately

1. Fra - gile and mag - i - cal sha - dows, si - lent - ly  
2. Care - ful - ly spin - ning her trac - ings, la - cy and

start to ap - pear \_\_\_\_\_  
grace - ful - ly sheer \_\_\_\_\_

love - ly and lyr - i - cal, sil - ver - y  
o - ver and un - der the in - fin - ite

mir - a - cle of Char - lotte's Web. \_\_\_\_\_  
won - der of Char - lotte's Web. \_\_\_\_\_

Why is she spin - ning and weav - ing a - way, all night long? \_\_\_\_\_

What is she try - ing so hard to con - vey with her si - lent song? \_\_\_\_\_

Some - times when some - bod - y loves you, mir - a - cles some - how ap - pear. \_\_\_\_\_ And

there in the warp and the woof is the proof of it: Char - lotte's Web. \_\_\_\_\_

From the 20th Century-Fox Motion Picture "WHAT PRICE GLORY"

# CHARMAINE

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Words and Music by  
ERNO RAPEE and  
LEW POLLACK

Slowly

I won - der why you keep me wait - ing, Char - maine \_\_\_\_\_ cries in vain. \_\_\_\_\_

I won - der when blue - birds are mat - ing, will you come back a - gain? \_\_\_\_\_

I won - der if I keep on pray - ing, will our dreams be the same? \_\_\_\_\_

I won - der if you ev - er think of me, too? Char - maine's wait - ing, just wait - ing for you. \_\_\_\_\_



From the 20th Century-Fox Motion Picture "SUN VALLEY SERENADE"

**CHATTANOOGA CHOO CHOO**Copyright © 1941 (Renewed 1969) TWENTIETH CENTURY MUSIC CORPORATION  
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All Rights ReservedWords by MACK GORDON  
Music by HARRY WARREN

Moderate (♩ = 120)

**C** **Dm7 G7**

Par - don me boy, \_\_\_\_\_ is that the Chat - ta - noo - ga Choo Choo? \_\_\_\_\_ Track twen - ty - nine, \_\_\_\_\_  
I can af - ford \_\_\_\_\_ to board a Chat - ta - noo - ga Choo Choo. \_\_\_\_\_ I've got my fare \_\_\_\_\_  
There's gon - na be \_\_\_\_\_ a cer - tain par - ty at the sta - tion, \_\_\_\_\_ sat - in and lace; \_\_\_\_\_

*To Coda* ⊕ 1. 3. 2.

**Dm G7 C Cm6 C Cm6 C7 Gm7 C7 F C7 F C7**

boy you can gim-me a shine. \_\_\_\_\_ spare. \_\_\_\_\_ You leave the Penn - syl - va - nia sta - tion 'bout a quar - ter to four, \_\_\_\_\_  
and just a tri - fle to \_\_\_\_\_ When you hear the whis - tle blow - in' eight to the bar \_\_\_\_\_  
I used to call fun - ny \_\_\_\_\_

**F C7 F F7 B♭ Bdim F/C D7**

read a mag - a - zine and then you're in Bal - ti - more. \_\_\_\_\_ Din - ner in the din - er, \_\_\_\_\_ noth - ing could be fin - er \_\_\_\_\_  
then you know that Ten - nes - see is not ver - y far. \_\_\_\_\_ Shov - el all the coal in, \_\_\_\_\_ got - ta keep it roll - in' \_\_\_\_\_

1. **G7(b9) D♭7 C7** 2. **G7(b9) C7 F G7** *D.C. al Coda*

than to have your ham 'n' eggs in Car - o - li - na. \_\_\_\_\_ Woo, woo, Chat - ta - noo - ga, there \_\_\_\_\_ you are. \_\_\_\_\_

⊕ *Coda*

**C Cm6 C C7**

face. \_\_\_\_\_ She's gon - na cry \_\_\_\_\_ un - til I tell her that I'll \_\_\_\_\_

**F6 A♭7 D7(b5)/A♭ C/G Am7 D7 G7 C**

nev - er roam. \_\_\_\_\_ So Chat - ta - noo - ga Choo Choo, won't you choo choo me home. \_\_\_\_\_

**CHEROKEE**

(Indian Love Song)

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By RAY NOBLE

Bright swing

**B♭maj7 F7(♯5) B♭9 E♭maj9 E♭m(♯7) E♭m6 B♭6**

Sweet In - dian maid - en, since first I met you I \_\_\_\_\_  
Child of the prai - rie, your love keeps call - ing my \_\_\_\_\_  
sweet In - dian maid - en, one day I'll hold - ing you, in \_\_\_\_\_

*To Coda* ⊕ 1. 2.

**Dm C9 Cm7 A♭dim7 Cm7 F7(♯5) F7 B♭6**

can't for - get you, Cher - o - kee sweet - heart. o - kee. \_\_\_\_\_  
heart, en - thrall - ing. Cher - \_\_\_\_\_  
my arms, fold you. Cher - \_\_\_\_\_

**C♯m9 F♯13 Bmaj9 Bm9 E7 Amaj7 Am9 D13**

Dreams \_\_\_\_\_ of sum - mer - time, \_\_\_\_\_ of lov - er - time \_\_\_\_\_ gone by, \_\_\_\_\_ thron - g \_\_\_\_\_ my \_\_\_\_\_

**Gmaj7 Gm9 C9 Cm7 F7(♯5)** *D.C. al Coda*

mem - o - ry \_\_\_\_\_ so ten - der - ly \_\_\_\_\_ and sigh. My \_\_\_\_\_

⊕ *Coda* **Cm7 F13 B♭6/9**

Cher - o - kee. \_\_\_\_\_

# CHATTANOOGIE SHOE SHINE BOY

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By HARRY STONE  
& JACK STAPP

Moderate swing (♩ = 7<sup>d</sup> ♩)

Have you ev - er passed the cor - ner of Fourth and Grand where a lit - tle ball of rhy - thm has a  
charg-es you a nick - el just to shine one shoe. He makes the old - est kind of leath - er

shoe-shine stand? Peo - ple gath - er 'round and they clap their hand. He's a great big bun - dle of joy.  
look like new. You feel as though you want to dance when he gets through. He's a great big bun - dle of joy.

He pops a boog-ie woog-ie rag, the Chat-ta-noog-ie shoe-shine boy. He It's a  
He pops a boog-ie woog-ie rag, the Chat-ta-noog-ie shoe-shine boy.

won - der that the rag don't tear the way he makes it pop. You ought to see him fan the air with his

hop-pi - ty, hip-pi - ty, hip-pi - ty, hop-pi - ty, hop-pi - ty, hip-pi - ty hop. He o - pens up for bus'-ness when the clock strikes nine. He

likes to get 'em ear - ly when they're feel - in' fine. Ev'-ry-bod - y gets a lit - tle rise and shine with the great big bun - dle of joy.

He pops a boog-ie woog-ie rag, the Chat-ta-noog-ie shoe-shine boy. Have you

# CHINATOWN, MY CHINATOWN

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Words by WILLIAM JEROME  
Music by JEAN SCHWARTZ

Moderately fast

Chi - na - town, my Chi - na - town, where the lights are low. Hearts that know no oth - er land,

drift - ing to and fro. Dream - y, dream - y, Chi - na - town, al - mond eyes of brown,

hearts seem light and life seems bright in dream - y Chi - na - town. town.

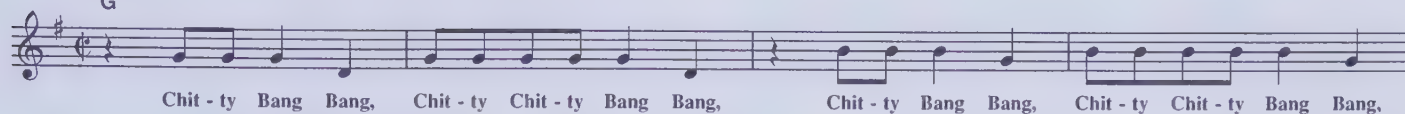
From the United Artists Musical Production "CHITTY CHITTY BANG BANG"

## CHITTY CHITTY BANG BANG

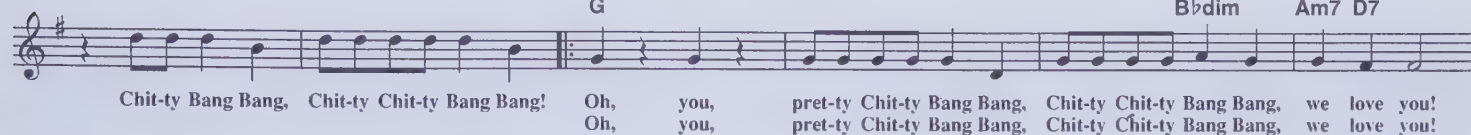
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RICHARD M. SHERMAN and  
ROBERT B. SHERMAN

Brightly

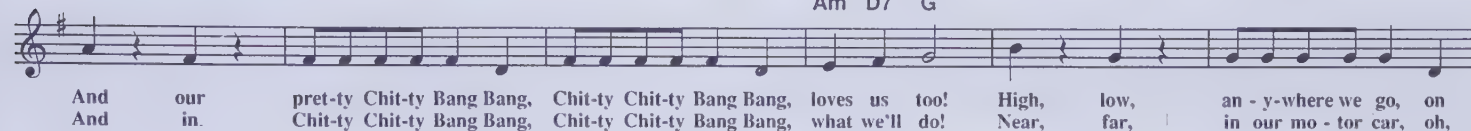
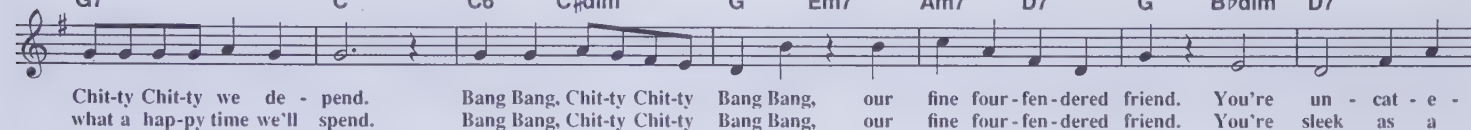
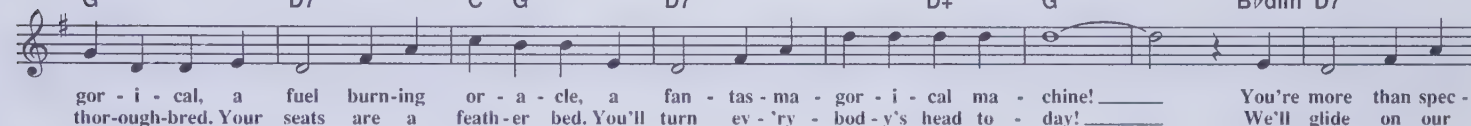
G



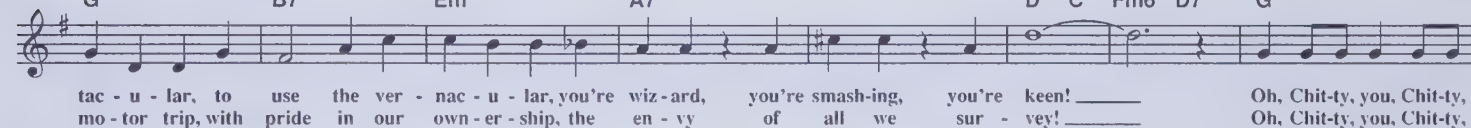
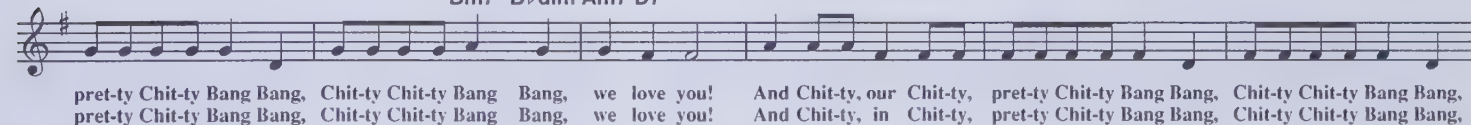
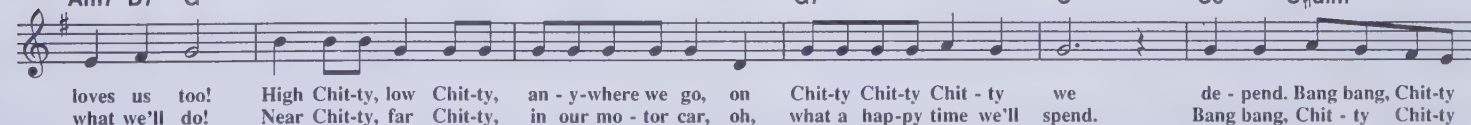
G

B $\flat$ dim Am7 D7

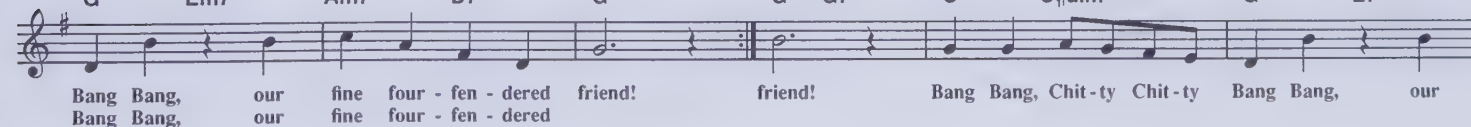
Am D7 G

G7 C C6 C $\sharp$ dim G Em7 Am7 D7 G B $\flat$ dim D7G D7 C G D7 D+ G B $\flat$ dim D7

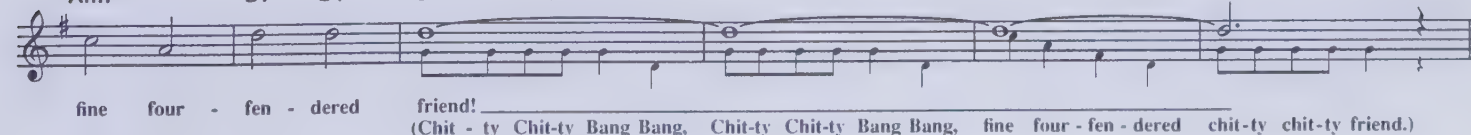
G B7 Em A7 D C Fm6 D7 G

Bm7 B $\flat$ dim Am7 D7Am7 D7 G G7 C C6 C $\sharp$ dim

1. 2.

G Em7 Am7 D7 G G7 C C $\sharp$ dim G E7

Am7 D7 D+ G D7 G





# CHRISTMAS TIME IS HERE

(From "A Charlie Brown Christmas")

Copyright © FELFAR MUSIC, 1966  
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By LEE MENDELSON  
and VINCE GUARALDI

Slowly

**Fmaj7/C** **A<sup>b</sup>maj7/C** **Fmaj7/C** **A<sup>b</sup>maj7/C** **Fmaj7** **E<sup>b</sup>7(♯11)**

Christ-mas time is here;  
Snow-flakes in the air;

**Fmaj7** **E<sup>b</sup>7(♯11)** **Bm7(♯5)** **B<sup>b</sup>m** **Am7** **A<sup>b</sup>m** **Gm7** **C11**

hap - pi - ness and cheer; fun for all times that chil - dren call their fa - v'rite time of  
car - ols ev - 'ry - where; old - en times and an - cient rhymes of love, and dreams to

1. **Fmaj9** **Fmaj9** **D<sup>b</sup>maj7** **G<sup>b</sup>9(♯11)** **D<sup>b</sup>maj7** **G<sup>b</sup>9(♯11)**

year. share. Sleigh bells in the air; beau - ty ev - 'ry - where;

**Fmaj7** **E<sup>b</sup>9** **D9** **Gm7** **G9(♯5)** **C9** **Fmaj7** **E<sup>b</sup>7(♯11)**

yule - tide by the fire - side, and joy - ful mem - 'ries there. Christ-mas time is here;

1. **Fmaj7** **E<sup>b</sup>7(♯11)** **Bm7(♯5)** **B<sup>b</sup>m** **Am7** **A<sup>b</sup>m** **Gm7** **C11** **Fmaj9** **Fmaj6/9**

2. fam - 'lies draw - ing near. Oh, that we could al - ways see such spir - it through the year. year.

# THE COVENTRY CAROL

(Lullay, Thou Little Tiny Child)

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TRADITIONAL

Gently, like a lullaby

**Gm** **D** **Gm** **F** **Gm** **D** **Gm** **D/F<sup>♯</sup>** **Gm**

1. Lul - lay, Thou lit - tle ti - ny Child, bye - bye, lul -  
2. O sis - ters, too, how may we do for to pre -  
3. Her - od the King in his rag - ing charged he  
4. Then woe is me, poor child for Thee, and ev - er

**Cm** **D7** **Gm** **B<sup>b</sup>** **F/A** **Gm** **F** **B<sup>b</sup>** **Cm** **Cm/E<sup>b</sup>**

loo, lul - lay. Lul - lay, Thou lit - tle ti - ny  
serve this day? This lay, Young - ling for whom ny  
hath this day. his poor men of might in his own  
morn and day. For Thy part - ing nor say, nor

1. 2. 3. **D** **Gm** **D/F<sup>♯</sup>** **Gm** **Cm** **D** **G** 4. **G**

Child, bye - bye, lul - loo, lul - lay. lay.  
sing, bye - bye, lul - loo, lul - lay.  
sight, all chil - dren young to slay.  
sing, bye - bye, lul - loo, lul -

# CIAO, CIAO, BAMBINO

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English Lyric by MITCHELL PARISH  
Original Italian Text by MODUGNO - VERDE  
Music by DOMENICO MODUGNO

Moderately

Chord progression: Ebdim, Dm, Dm(#7) Dm7 Dm6, Dm, Dm(#7) Dm7 G7, G+, C(9), C Cmaj7

Ciao, ciao, Bam - bi - no, the rain is fall - ing. Once more, I kiss you  
trem - bling up - on your face, dear, or are they tear - drops

Chord progression: C6, C(9) C Cmaj7 C6, C Cmaj7 C6, Em Em(#7) Em7, B7

— and then good - bye. Our love was just like a fair - y sto - ry, but all it's glo - ry  
for the love we knew? Ciao, ciao, Bam - bi - no, my heart is call - ing.

Chord progression: Em Ebdim G7, Em7, Ebdim, Dm7 G7 Dm7 G7, C

— must pass us by. Are rain-drops While rain is fall - ing, I cry with you.

# CIRIBIRIBIN (Chiribiribee)

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English Lyric by HOWARD JOHNSON  
Music by A. PESTALOZZA

Brightly

Chord progression: F

Ci - ri - bi - ri - bin, a mel - o - dy your heart can toss up to the

Chord progression: C7, F

sky; Ci - ri - bi - ri - bin, a song to sing when - ev - er things have gone aw - ry;

Chord progression: Bb

— Ci - ri - bi - ri - bin, when you feel sad just hum it for a lit - tle while. Ci - ri - bi - ri -

Chord progression: Fdim, F, C7, F

bin, soon as you be - gin, Ci - ri - bi - ri - bin, the world will smile.

## CITY OF NEW ORLEANS

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Words and Music by  
STEVE GOODMAN

Moderately bright country beat

*Verse:*

1. Rid - in' on the Cit - y of New Or - leans, Il - li - nois Cen - tral

Mon - day morn - in' rail. Fif - teen cars and fif - teen rest - less rid - ers, three con -

duc - tors and twen - ty - five sacks of mail. All a - long the south - bound Od - ys - sey, the train pulls out of Kan -

- ka - kee and rolls a - long the hous - es, farms and fields. Pass - in' towns that have no name and

freight - yards full of old black men, and the grave - yards of the rust - ed au - to - mo - biles. *Chorus:*

(last time) { Good morn - ing, } A -  
{ Good - night }

mer - i - ca, how are you? Say, "Don't you know me? I'm your na - tive son." I'm the train they call the

Cit - y of New Or - leans, I'll be gone five hun - dred miles when the day is done. 2. Deal - in'

done. I'll be gone five hun - dred miles when the day is done.

*Verse 2:*

Dealin' card games with the old men in the club car,  
Penny a point ain't no one keepin' score.  
Pass the paper bag that holds the bottle;  
Feel the wheels grumblin' 'neath the floor;  
And the sons of Pullman porters, and the sons of engineers  
Ride their father's magic carpet made of steel.  
Mothers with their babes asleep are rockin' to the gentle beat  
And the rhythm of the rails is all they feel.

(To Chorus:)

*Verse 3:*

Nighttime on the City of New Orleans,  
Changin' cars in Memphis, Tennessee;  
Halfway home, we'll be there by mornin',  
Thru the Mississippi darkness rollin' down to the sea.  
But all the towns and people seem to fade into a bad dream,  
And the steel rail still ain't heard the news;  
The conductor sings his songs again;  
The passengers will please refrain,  
This train's got the disappearin' railroad blues.

(To Chorus:)



# CLAIR DE LUNE

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CLAUDE DEBUSSY

Db/F Gbdim7 Db/F Ab7/Eb Gb6/Db Ab7/C Gb6/Bb F7/A  
 Db6/Ab Gb6 Db6/F Ab7/Eb Db Gb6 To Coda ⊕ Gb6  
 Db7/F Bbm Ebm7  
 Ab7 6 Adim7 Gb/Bb Cm7(b5) Gb/Db Ebm6  
 Db/F Dbm6/Fb Ebm7(4) Ab7 Db Fm Fb/Ab Db Fm Fb/Ab Db Eb9 Ab9 Gb Fm  
 Ab9 Gb Fm Ebm D+ Ebm Ab+ Db Fm Fb/Ab Db Fm E/G# E6/B /C# /E  
 F#m/G# /F# /E# F#m7/E Dmaj7 A/C# Bm7 A6 A/G# F#m7 Gb6/Ab Ab9  
 Gb6/Ab Ab9 Gb/Ab Ab7 Gb/Ab Ab7 Gb6/Ab Ab9 Gb6 Gbm6 Gbm6(4) D.C. al Coda  
 ⊕ Coda Db7/Ab Bbm Db/F Ebm7 Ab9 Ab7  
 Db Fm Db Fm Fb/Ab Db Fm Db Fm Fb/Ab Db

# CLARINET POLKA

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TRADITIONAL

Bright polka tempo

Chord symbols: B $\flat$ , F7, C7, F, B $\flat$ 7, E $\flat$ .

Performance directions: To Coda, To Next Strain, Fine, D.S. al Coda, D.S. al Fine.

# CLASSICAL GAS

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Music by MASON WILLIAMS

Freely

Chord symbols: A $m$ , G, G/F $\sharp$ , E $m$ , C, A $m$ .

*Moderately fast*

E Am G G/F# Em7 Em Am G G/F# Em7 Em

1. Am 2.3. Am G Am G C Am Em F G Am G Am G

To Coda ⊕

C F D7 G E7 Am D Am D

Am D G C F B♭ A7sus Dm9/A a tempo D♭ G♭ D♭

G♭ D♭ E A E A E G C F B♭

A7sus Dm Am

G C G

Am G C G Am G

Em Am G Am G C F D G E Am D

Am D Am D G C F B♭ A7sus D.S. al Coda Dm9/A

⊕ Coda

Am G Am G C F D G E7 Am D G C F B♭

Dm D A

*rit.*



# CLEMENTINE

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FOLK SONG

Slowly

Verse:

D A7

1. In a cav - ern, in a can - yon, ex - ca - vat - ing for a mine, lived a 'min - er, for - ty  
was and, like a fair - y, and her shoes were num - ber nine. Her - ring box - es, with - out  
duck - lings to the wa - ter, ev - 'ry morn - ing just at nine. Stubbed her toe up - on a

Chorus:

D A7 D

nin - er, and his daugh - ter Clem - en - tine. } Oh my dar - ling, oh my dar - ling, oh my dar - ling Clem - en -  
top - es, san - dals were for Clem - en - tine. } splin - ter, fell in - to the foam - ing brine. }

A7 D A7 D D

tine; you are lost and gone for - ev - er, dread - ful sor - ry, Clem - en - tine! 1.-6. 7.  
2. Light she time! 3. She drove

Verse 4:

Ruby lips above the water,  
Blowing bubbles soft and fine,  
But alas, I was no swimmer,  
So I lost my Clementine.  
(To Chorus:)

Verse 5:

There's a churchyard on the hillside,  
Where the flowers grow and twine,  
There grow roses 'mongst the posies,  
Fertilized by Clementine.  
(To Chorus:)

Verse 6:

Then the miner, forty-niner,  
Soon began to peak and pine;  
Thought he ought to join his daughter,  
Now he's with his Clementine.  
(To Chorus:)

Verse 7:

In my dreams she still doth haunt me,  
Robed in garments soaked in brine;  
Though in life I used to hug her,  
Now she's dead I draw the line.  
(To Chorus:)

# THE CLOSER I GET TO YOU

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Words and Music by  
JAMES MTUME and  
REGGIE LUCAS

Slowly

Amaj7 Dmaj9 C#m7 F#m7 Amaj7 Dmaj9 C#m7 F#m7

The clos - er I get to you, the more you make me see;  
Ly - ing here next to you, time just seems to fly.

Amaj7 Dmaj9 C#m7 F#m7 Amaj7 Dmaj9 C#m7 A7

by giv - ing me all you've got, your love has cap - tured me.  
Need - ing you more and more; let's give love a try.

Dmaj7 C#m7 Em7 A7 Dmaj7

O - ver and o - ver a - gain, I try to tell my - self that we could nev - er be more than  
Sweet - er and sweet - er love grows, and heav - en's there for those who fool the tricks of

C#m7 Em7 A7 Dmaj7 C#m7 1. Bm7 E7sus D.C. 2. Bm7 E7sus D.C. and fade

friends, and all the while in - side I knew it was real, the way you make me feel, spe - cial way,  
time, With the hearts of love they find true love in a

# THE CLOSER YOU GET

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Words and Music by  
MARK GRAY and  
JAMES P. PENNINGTON

**Moderate country rock** *Chorus:*

Am7/D G C Csus C Am Am7/D

The clos-er you get, the fur-ther I fall. I'll be o-ver the edge now, in no time at all.

G Am7/D G C Am Am7/D

I'm fall-ing fast - er and fast - er and fas - ter, with no time to stall. The clos-er you get the furth-er I fall.

1.2. To Next Strain 3.4. etc. Repeat ad lib. and fade Verse:

G F C D Em D

The clos-er you get 1. The things that you say to me, the look on your face  
2. Could I be dream - ing? Is this real-ly real?

C D Em Bm7 Am7 Am7/D D.S. §

bring out the man in me. Do I see a trace of love in your eyes?  
'Cause there's some-thing mag - ic, the way that I feel in your arms here to - night. } The clos-er you get

# COCKTAILS FOR TWO

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Words and Music by  
ARTHUR JOHNSTON and  
SAM COSLOW

**Moderately** (♩ = 2 ♪)

N.C. C G7(♯5) C N.C. G7 Gdim

In some se - clud - ed ren - dez - vous that o - ver - looks the av - e - nue

G7 N.C. Dm7 G7 Dm7 G7(♯5) C C♯dim G7 N.C.

with some-one shar-ing a de - light - ful chat of this and that and cock-tails for two. As we en - joy a cig - a -

C G7(♯5) C N.C. G7 Gdim G7 N.C. Dm7 G7 Dm7 G7

rette, to some ex - qui - site chan-son - nette, two hands are sure to sly - ly meet be-neath a ser - vi - nette, with

Gm7 C9 C7 F B♭9 Am7 Adim

cock-tails for two. My head may go reel - ing, but my heart will be o - be - di-ent with in - tox - i - cat-ing

Dm7 G7 Dm7 G7 C C♯dim G7 N.C. C G7(♯5) C N.C.

kiss-es for the prin - ci - pal in - gre - di-ent. Most an - y af - ter-noon at five we'll be so glad we're both a -

G7 Gdim G7 N.C. Dm7 G7 Dm7 G7 C6 Fm C

live. Then may-be for-tune will com - plete her plan that all be - gan with cock-tails for two.



From the Film "COCOANUT GROVE"  
**COCOANUT GROVE**

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HARRY OWENS

Smooth swing (♩ =  $\frac{3}{4}$ )

There's a co-coa-nut grove\_ where life is en-tranc-ing, and there, sweet-heart, \_ we'll find ro-manc-ing and love for  
 two by the light of a south sea is-land moon. There's co-coa-nut grove\_ where your hap-py lov-er will do his part \_ and  
 soon dis-cov-er a ren-dez-vous in the shel-ter of a trop-i-cal la-goon. Palm trees will be sway-ing while  
 steel gui-tars are play-ing. Be-lieve what I'm say-ing, dear. I swear it's true. There's a co-coa-nut grove\_ where  
 I'll be con-fess-ing the sim-ple truth \_ that you've been guess-ing, sweet-heart, I love but you. \_\_\_\_\_

**COLD, COLD HEART**

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Words and Music by  
 HANK WILLIAMS

Moderately

1. I tried so hard, my dear, to show that you're my ev-'ry dream. Yet you're a-fraid each  
 nev-er know how much it hurts to see you sit and cry. You know you need and  
 thing I do is just some e-vil scheme. A mem-'ry from your lone-some past keeps us so far a-part. Why  
 want my love, yet you're a-fraid to try. Why do you run and hide from life? To try it just ain't smart. Why  
 can't I free your doubt-ful mind and melt your cold, cold heart? An-oth-er love be-fore my time made your heart sad and  
 can't I free your doubt-ful mind and melt your cold, cold heart? There was a time when I be-lieved that you be-longed to  
 blue. And so my heart is pay-ing now for things I did-n't do. In an-ger, un-kind words are said that  
 me. But now I know your heart is shack-led to a mem-o-ry. The more I learn to care for you, the  
 make the tear-drops start. Why can't I free your doubt-ful mind and melt your cold, cold heart? 2. You'll melt your cold, cold heart?  
 more we drift a-part. Why can't I free your doubt-ful mind and



From the Broadway Musical "BARNUM"  
**THE COLORS OF MY LIFE**

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Music by CY COLEMAN  
 Lyrics by MICHAEL STEWART

**Slowly**

C11 F Fmaj7 F6 C11 F Fmaj7 F6 F Bbmaj7

(Boy) The col - ors of my life \_\_\_\_\_ are boun - ti - ful and bold, \_\_\_\_\_ the pur - ple glow of  
 (Girl) The col - ors of my life \_\_\_\_\_ are soft - er than a breeze, \_\_\_\_\_ the sil - ver gray of

Am7(b5) Am7(b5)/D D7 Gm(9) Gm Gm7 Bb/C C7 C11 F Fmaj7

in - di - go, \_\_\_\_\_ the gleam of green and gold. \_\_\_\_\_ The splen - dor of a sun - rise, \_\_\_\_\_ the daz - zle of a flame, \_\_\_\_\_  
 ei - der - down, \_\_\_\_\_ the dap - pled green of trees. \_\_\_\_\_ The am - ber of a wheat field, \_\_\_\_\_ the ha - zel of a seed, \_\_\_\_\_

F6 F Bbmaj7 Am7(b5) Am7(b5)/D D7 Gm7 C7sus C7 C11 F C11

— the glo - ry of a rain - bow, \_\_\_\_\_ I'd put 'em all to shame. \_\_\_\_\_ No qui - et browns and grays, \_\_\_\_\_ I'll take my days in -  
 — the crys - tal of a rain - drop \_\_\_\_\_ are all I'll ev - er need. \_\_\_\_\_ Your reds are much too bold, \_\_\_\_\_ in gold I find no

F Bbmaj7 Am7(b5) Am7(b5)/D D7(b5) D7 Gm E7

stead, \_\_\_\_\_ and fill them till they o - ver - flow \_\_\_\_\_ with rose and cher - ry red. \_\_\_\_\_ And should this sun - lit world \_  
 worth. \_\_\_\_\_ I'll fill my days with sage and brown, \_\_\_\_\_ the col - ors of the earth. \_\_\_\_\_ And if from by my side \_

1. Am C7sus C7 C11 F Bb/C C7 F C11

— grow dark one day, \_\_\_\_\_ the col - ors of my life will leave a shin - ing light to show the way. \_\_\_\_\_ The col - ors of my  
 — my love should roam, \_\_\_\_\_ the col - ors of my life will shine a qui - et light to lead him home. \_\_\_\_\_ The col - ors of my

2. F Bb/C F G/F Gm/F F

life \_\_\_\_\_ will leave a shin - ing light \_\_\_\_\_ to show the way. \_\_\_\_\_  
 life \_\_\_\_\_ will shine a qui - et light \_\_\_\_\_ to lead him home. \_\_\_\_\_

From the "BALLET FOR A GIRL IN BUCHANNON" from the Columbia L.P. "CHICAGO II"

**COLOUR MY WORLD**

Words and Music by  
 JAMES PANKOW

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**Moderately slow**

Fmaj7 Am Bb Ebmaj9

As time goes on \_\_\_\_\_ I re - al - ize just what you mean \_\_\_\_\_ to \_\_\_\_\_ me, and

Abmaj7 Gbmaj7 D9 D7 Gmaj7 Eb9

now, \_\_\_\_\_ now that you're near prom - ise your love that I've wait - ed to share. \_\_\_\_\_ And dreams of our mo - ments to -

C7 Fmaj7 Bb C7 Fmaj7 Fmaj7

1. 2.

geth - er, \_\_\_\_\_ col - our my world \_\_\_\_\_ with hopes of lov - ing you. \_\_\_\_\_ As you. \_\_\_\_\_

# COLUMBIA, THE GEM OF THE OCEAN

(The Red, White and Blue)

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Words by DAVID T. SHAW  
Music by THOMAS BECKET

**Maestoso**      **G**      **D**      **G**      **C**      **E7/B** **Am**      **C#dim7**

O Co - lum - bia, the gem of the o - cean, the home of the brave and the  
war winged its wide des - o - la - tion, and threat - ened the land to de -  
star span - gled ban - ner bring hith - er, o'er Co - lum - bia's true sons let it

**G/D**      **D**      **A7**      **D**      **Em**      **A7**      **D**

free, the shrine of each pa - triot's de - vo - tion, a world of - fers hom - age to thee. Thy  
form, the ark then of free - dom's foun - da - tion, Co - lum - bia, rode safe thro' the storm; with the  
wave; may the wreaths they have won nev - er with - er, nor its stars cease to shine on the brave. May the

**D7**      **G**      **D**      **G**

man - dates make he - roes as - sem - ble, when Lib - er - ty's form stands in view. Thy ban - ners make tyr - an - ny  
gar - lands of vic - t'ry a - round her, when so proud - ly she bore her brave crew, with her flag proud - ly float - ing be -  
ser - vice, u - nit - ed, ne'er sev - er, but so hold to their col - ors so true, the ar - my and na - vy for -

*Chorus:*

**C**      **E7/B** **Am**      **C#dim7** **D**      **D7**      **G**      **D**      **D7**      **G**      **D**      **D7**

trem - ble when - borne by the red, white and blue. When - borne by the red, white and blue, when - borne by the red, white and  
fore her, the boast of the red, white and blue. The boast of the red, white and blue, the boast of the red, white and  
ev - er. Three cheers for the red, white and blue. Three cheers for the red, white and blue, three cheers for the red, white and

**G**      **C**      **E7/B** **Am**      **C#dim7** **D**      **D7**      **G**      **D**      **D7**      **G**      **D**      **D7**

blue, thy ban - ners make tyr - an - ny trem - ble when - borne by the red, white and blue. When blue.  
blue, with her flag proud - ly float - ing be - fore her, the boast of the red, white and blue. The  
blue, the ar - my and na - vy for - ev - er, three cheers for the red, white and

From the Broadway Musical Production "BRIGADOON"

## COME TO ME — BEND TO ME

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

**Moderately**      **Verse:**      **Bb7/Eb**      **Eb**

Be - cause they've told me I can't be - hold ye 'til wed - din' mu - sic starts play - in' to ease my  
near me so ye can hear me, I've got to whis - per this soft - ly. For though I'm

**Bb7/Eb**      **G/Dm**      **D7**      **Gm**      **Bb7**      **Eb**      **Bb7**      **Ab/Eb**      **Eb/G**      **Ab**

long - in', there's noth - in' wrong in me stand - in' out here an' say - in': } Oh, come to me, bend to me, kiss me good day.  
burn - in' to shout my yearn - in' the words come tip - toe - in' off me.

**Cm**      **Gm**      **Eb/Bb**      **Bb7**      **Eb**      **Bb7**      **Ab**      **F9**

Dar - lin', my dar - lin', 'tis all I can say. Just come to me, bend to me, kiss me good day.

**Eb/Bb**      **Bb7**      **Ab**      **Eb/Bb**      **Bb7**      **Eb**      **Eb**

Give me your lips an' don't take them a - way. Come, dear - ie, way.



# COME BACK TO SORRENTO

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(Torna A Surriento)

Words and Music by  
ERNESTO di CURTIS

Moderately

**Ebm** **Abm/Eb** **Ebm**

O'er the sea the sun - light danc - ing, wak - ing thoughts of ten - der feel - ing,  
Skies are gay in fair Sor - ren - to. There is mu - sic in the moon - light.  
Guar - da il ma - re co - m'è bel - lo, spi - ra tan - to sen - ti - men - to.  
Ve - di il ma - re di Sor - ren - to. Che te - so - ri ce la in fon - do.

**Cb** **Abm6** **Ebm/Bb** **Bb7** **Eb** **Eb/G** **Fm7**

I have seen your eyes re - flect - ing this same light that makes me dream. When I pass a love - ly gar - den  
I have heard the song it's sing - ing when I gaze in - to your eyes. When I pass a love - ly gar - den,  
Co me il tuo soa - ve ac - cen - to che me, de - sto, fa so - gnar. Sen - ti co - me lie - sa - le,  
Chi ha gi - ra - to tutto il mon - do non lo sa di - men - ti - car. Ve - di co - me le si re - ne,

**Bb7** **Eb** **Fm7** **Bb7** **Eb**

breath - ing scent of man - y blos - soms, there's a mem - ry and a pic - ture of but you with - in my heart.  
and it's blooms of ten - der beau - ty, in my heart a dream a - wak - ens, and it whis - pers dear, of you.  
dai giar - di - ni o - dor d'a - ran - ci, un pro - fu - mo non y'ha e gua - le per chi pal - pi - ta d'a mor!  
or ti guar - dano in - can - ta - te, par che vo - glia - no a so - la dol - ci co - se mor - mo - rar!

**Eb/G** **Fm7** **Bb7** **Cb** **Cb7**

Now you say good - bye, I'm leav - ing. This poor heart of mine is griev - ing. Can it be that you've for -  
E tū di - 'ci' lo par - to, ad - di - o! T'al - lon - ta - ni dal mio ques - ta. Ques - ta ter - ra dell' a -

**Ebm/Bb** **Bb7** **Eb** **Fm7** **Bb7**

got - ten? Can it be that love is gone? Say not fare - well, and leave a heart that's  
mo - re? Hai la for - za di la - sciar? Ma non mi fug - gir, non dar - mi più tor -

**Eb** **Abm** **Ebm/Bb** **Bb7** **Ebm** **Ebm**

bro - ken. Come back to Sor - ren - to that I may live! live!  
men - to. Tor na a Sor - ren - to, non far - mi mo - rir! rir!

# COMIN' THROUGH THE RYE

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TRADITIONAL

**Gently** **G** **D7** **G** **D7** **G**

1. If a bod - y meet a bod - y com - in' thru the rye, if a bod - y  
2. If a bod - y meet a bod - y com - in' from the town, if a bod - y

**D7** **G** **D7** **G** **D7**

kiss a bod - y, need a bod - y cry? Ev - 'ry las - sie has her lad - die.  
greet a bod - y, need a bod - y frown? Ev - 'ry las - sie has her lad - die.

**G** **C** **G** **D7** **G** **D7** **G** **D7** **G** **G**

None, they say — have I. Yet all the lads they smile on me, when com - in' through the rye. rye.  
None, they say — have I. Yet all the lads they smile at me, when com - in' through the



# COME SATURDAY MORNING

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Words by DORY PREVIN  
Music by FRED KARLIN

Moderately slow

Chords: Eb, Ab, Ab6, Eb, Db6, Db, Ab, Db, C7sus, Fm, Bb, Fm, Bbsus, Bb7, Ebmaj7, Abmaj7, Gm7, Ab, Gm, Cm, Fm7, Bb9, Eb, Ab, Ab6, Eb, Ab, Ab6, Eb.

Come Sat - ur - day morn - ing I'm go - ing a - way with my friend.  
Come Sat - ur - day morn - ing I'm go - ing a - way with my friend.

We'll Sat - ur - day spend till the end of the day. Just I and my  
We'll Sat - ur - day laugh more than half of the day. Just I and my

friend, we'll trav - el for miles in our Sat - ur - day smiles,  
friend, dressed up in our rings and our Sat - ur - day things, and then we'll move

on. But we will re - mem - ber long af - ter Sat - ur - day's gone.

1. Come Sat - ur - day morn - ing. 2. Come Sat - ur - day morn - ing.

# COTTONTAIL

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Music by DUKE ELLINGTON  
Words by JOHN HENDRICKS

Bright be-bop

Chords: Abmaj7, Fm7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Eb7, Ab7(#11), Db, Ddim7, Ab/Eb, Eb7, F7, Bbm7, Eb7, Ab, C7, Fm7, Bb, Eb7, Abmaj7, Fm7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Eb7, Ab7(#11), Db, Ddim7, Ab/Eb, Eb7, Ab.

Way back in my child-hood I heard a sto-ry so true 'bout a fun - ny bun - ny steal -  
His ma-ma got wor - ried. She told the bun-ny one day, "Bet - ter watch that farm - er, heed -

1. in' some food from a farm - er he knew. you a - way. He knew his ma-ma was right, so why don't he  
what I say or he'll blow

3. heed what she say? May-be he just don't dig it; part of his hab - it 'cause he's a rab - bit. I've heard the old sto - ry,

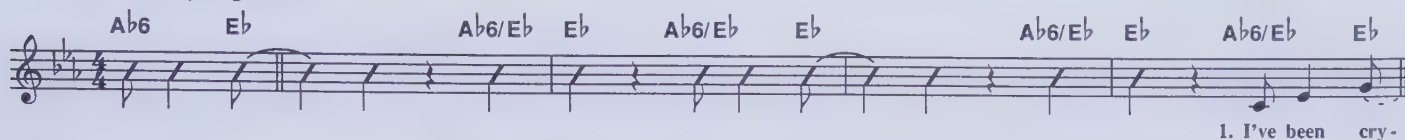
one rab - bit's foot'll bring luck. But they're much more luck - y, luck - i - er natch if a rab - bit's at-tached. Boom!

# COME SEE ABOUT ME

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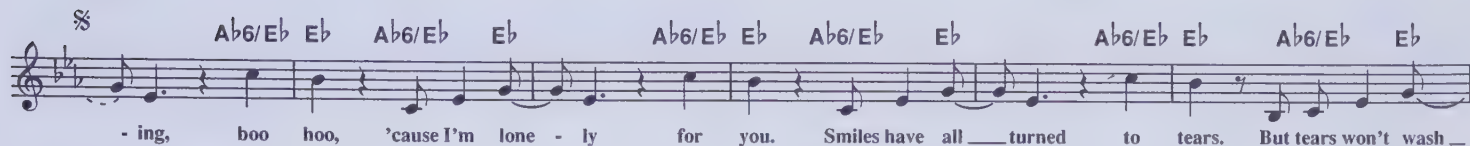
Words and Music by BRIAN HOLLAND  
LAMONT DOZIER and EDDIE HOLLAND

Moderately bright rock

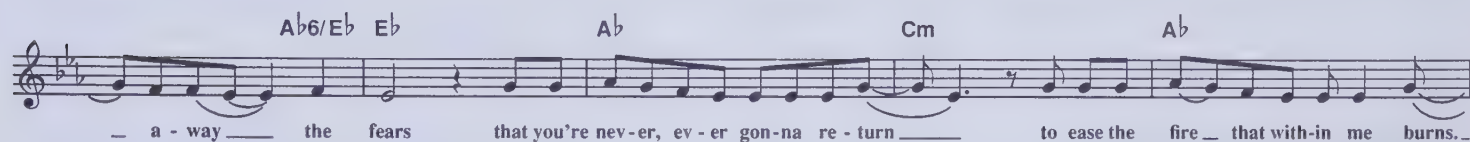


1. I've been cry -

Verse:

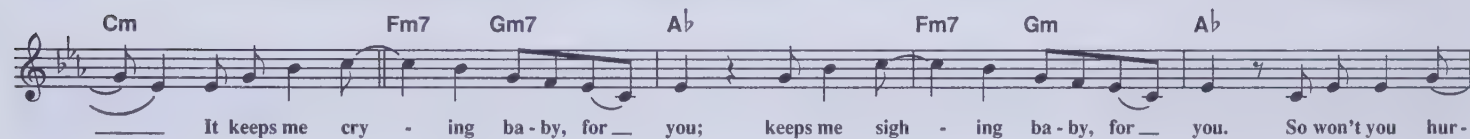


- ing, boo hoo, 'cause I'm lone - ly for you. Smiles have all \_\_\_ turned to tears. But tears won't wash \_\_\_

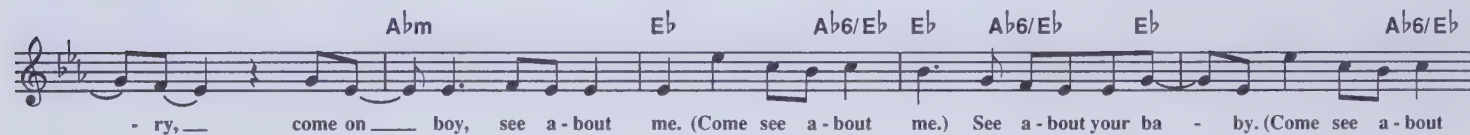


\_\_\_ a - way \_\_\_ the fears that you're nev - er, ev - er gon - na re - turn \_\_\_ to ease the fire \_\_\_ that with - in me burns. \_\_\_

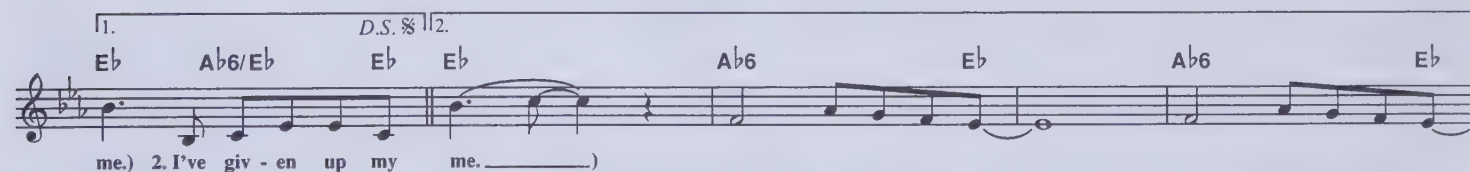
Chorus:



\_\_\_ It keeps me cry - ing ba - by, for \_\_\_ you; keeps me sigh - ing ba - by, for \_\_\_ you. So won't you hur -

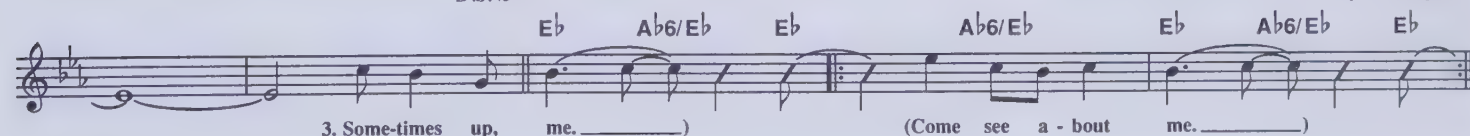


- ry, \_\_\_ come on \_\_\_ boy, see a - bout me. (Come see a - bout me.) See a - bout your ba - by. (Come see a - bout



me.) 2. I've giv - en up my me. \_\_\_)

D.S. § 1/3.



3. Some-times up, me. \_\_\_)

(Come see a - bout me. \_\_\_)

Repeat and fade

Verse 2:

I've given up my friends just for you.  
My friends have gone, and you have too.  
No peace shall I find until you come back and be mine.  
No matter what you do or say,  
I'm gonna love you anyway.  
(To Chorus:)

Verse 3:

Sometimes up, sometimes down;  
My life is so uncertain with you not around.  
From my arms you may be out of reach,  
But my heart says you're here to keep. . .  
(To Chorus:)

# COMING AROUND AGAIN

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By CARLY SIMON

Moderately slow

C Am7 F(9) C

1. Ba - by sneez-es, — Mom-my pleas-es, — Dad - dy breez-es — in. — So good \_ on pa - per, —  
2. You pay \_ the gro - cer, — fix \_ the toas-ter; — you kiss \_ the host good - bye. — Then you break \_ a win-dow, —

Am7 F(9) C F

so \_ ro - man - tic, — but so \_ be - wil - der - ing. — } I \_ know no-thin' stays the same, —  
burn \_ the souf - fle, — scream \_ a lul - la - by. — }

Dm Bb(9) F

— but if you're will-ing to play \_ the game, — it's com-ing a - round \_ a - gain. — So

F/Eb Eb Am7(b5)/C D/C F/A C/E D.C. || 2. C/E C

don't mind \_ if I fall a - part; — there's more room \_ in a bro - ken heart, (bro - ken heart.) bro - ken heart. And

Am7 F C F

I be - lieve \_ in love. — But what else can I do; — I'm so in love \_ with you. I \_ know

Dm Bb(9) F

noth-ing stays the same, — but if you're will-ing to play \_ the game, — it's com-ing a - round \_ a - gain. —

*Repeat and fade*

# COUNTRY GARDENS

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TRADITIONAL

Moderately

C F G7 C C7 F Fm C G7 C F G7 C

C7 F Fm C G7 C Cdim G7 C D7 G7 Am Cm6 D7 G D7 G

C F G7 C C7 F Fm G7 C F G7 C

F C G7 C F G7 C C7 F Fm G7 C



# COMING OUT OF THE DARK

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Words and Music by  
GLORIA ESTEFAN, EMILIO ESTEFAN, JR.  
and JON SECADA

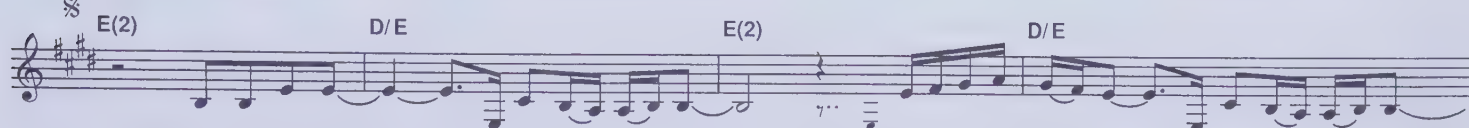
Gospel rock

N.C.



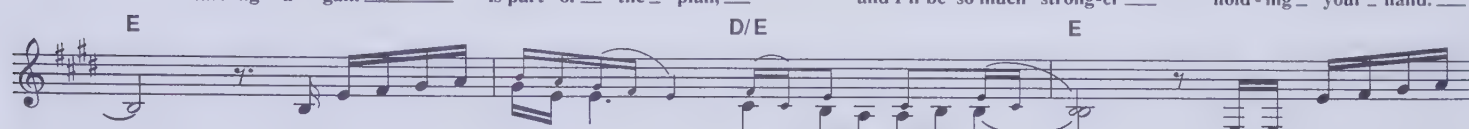
(Keyboard:)

Verse:



1. Why be a - fraid \_\_\_\_\_ if I'm not a - lone? \_\_\_\_\_  
2. Start-ing a - gain \_\_\_\_\_ is part of the plan, \_\_\_\_\_

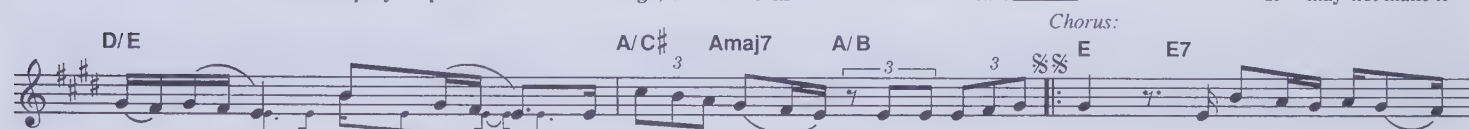
Life is nev-er eas - y, \_\_\_\_\_ the rest is un - known. \_\_\_\_\_  
and I'll be so much strong-er \_\_\_\_\_ hold - ing your hand. \_\_\_\_\_



And up till now for me it's been  
Step by step I'll make it through, \_\_\_\_\_

hands a - gainst stone. \_\_\_\_\_  
I know I can. \_\_\_\_\_

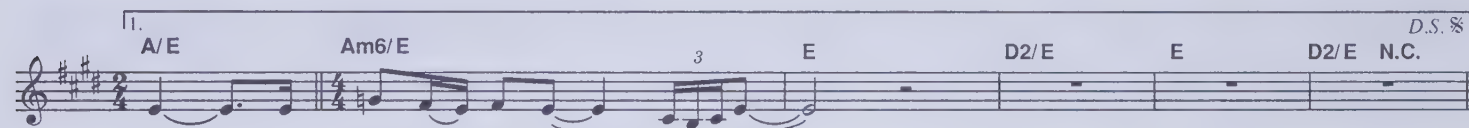
I spend each and ev-'ry  
It may not make it



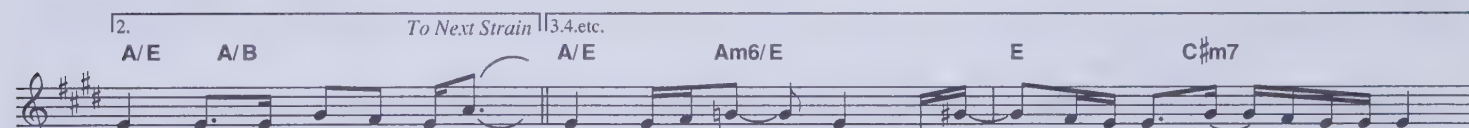
mo - ment \_\_\_\_\_ search - ing \_\_\_\_\_ for what to be - lieve. \_\_\_\_\_ } Com-ing out of the dark I fin - 'ly see the light, \_\_\_\_\_  
eas - i - er, \_\_\_\_\_ but I have felt you near all the way. \_\_\_\_\_



now, and it's shin - ing on me. \_\_\_\_\_ Com-ing out of the dark, I know the love that saved \_\_\_\_\_



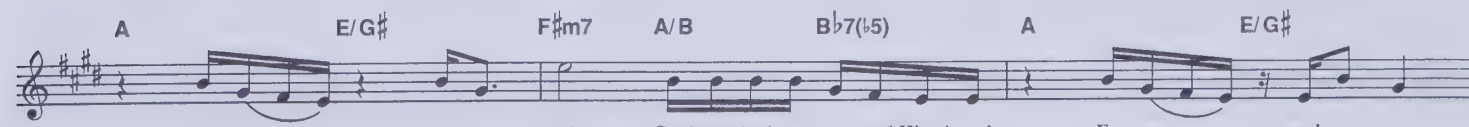
me, \_\_\_\_\_ you're shar - ing with me. \_\_\_\_\_



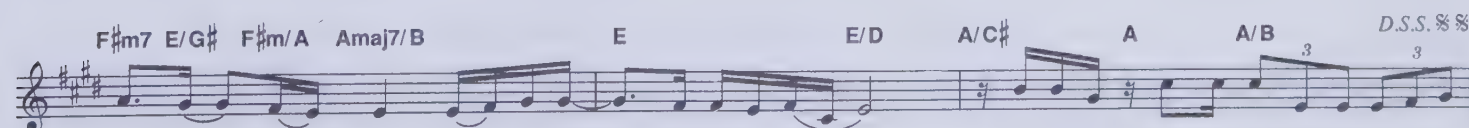
me, \_\_\_\_\_ you're shar - ing with me. \_\_\_\_\_ me \_\_\_\_\_ you're shar - ing, you're shar - ing with me, shar - ing with me, \_\_\_\_\_



shar-ing with me, \_\_\_\_\_ shar-ing with me. \_\_\_\_\_ For-ev - er \_\_\_\_\_ stand on the rock of your love. \_\_\_\_\_



Ev - er, \_\_\_\_\_ ev - er, ooh. Can't no - bod - y stop me! Watch me! Ev - er \_\_\_\_\_ and ev - er



stand on the rock of your love \_\_\_\_\_ is all it takes \_\_\_\_\_ no mat-ter what we face. Com-ing out of the

# COMPADRE PEDRO JUAN

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Words and Music by  
LUIS ALBERTI

Bright merengue

**G**

Com - pa-dre Pe - dro Juan, bai - le el me - ren - gue. Com - pa-dre Pe - dro Juan, que es-tá sa -  
pa-dre Pe - dro Juan, sa - que su da - ma. Com - pa-dre Pe - dro Juan, no pier-da el

**D7** **G** **D7**

bro - so. A - que-lla ni - ña de los o - jos ver-des que tie-ne cuer-po flex - i - ble bai - le-la de em-pal - i -  
tiem - po. Se a - ca - ba-ra el me-ren - gue y si-no an - da con cui - da-o se que-da - rá co-mo pe-ri -

**G** **G** **D7** **G6**

za. Com- co a-tra - pa - o. (Bai - le ) Com - pa-dre Juan, (bai - le ) de me-dio lao.  
(Bai - le ) a - pam-bi-chao, (bai - le ) de em - pal - i - za.

**D7** **G6** **D7** **G6**

(Bai - le ) Com - pa-dre Juan, (bai - le ) de a - qui pa-llá. dio jin-caio. Com -  
(Bai - le ) de a - lla pa - cá, (bai - le ) me -

**G** **D7**

pa-dre Pe - dro Juan, bai - le el me - ren - gue. Com - pa-dre Pe - dro Juan, que es-tá sa - bro - so. A - que-lla ni - ña de los o - jos  
pa-dre Pe - dro Juan, sa - que su da - ma. Com - pa-dre Pe - dro Juan, no pier-da el tiem - po. Se a - ca - ba-ra el me-ren - gue y si-no an -

**G** **D7** **G** **D7** **G**

ver-des que tie-ne cuer-po flex - i - ble bai - le-la de em-pa - li - za. Com- co a - tra - pao.  
da con cui - da-o se que-da - rá co-mo pe-ri -

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# CRY

Words and Music by  
CHURCHILL KOHLMAN

Moderately, with expression

**Ebm Bb** **Ebm Bb** **D7 C/E Fm D7/F#** **Gm**

If your sweet-heart sends a let - ter of good - bye, it's no se - cret you'll feel  
heart-aches seem to hang a - round too long, and your blues keep get - ting

**F#dim7 Gm** **G9** **G7 Cm** **G Cm Cm7 F7** **Bb** **Bb7 Fm6**

bet - ter if you cry. When wak - ing from a bad dream, don't you some - times think it's  
blu - er with each song, re - mem - ber, sun - shine

**G7 G7(b9) G7** **C7** **Cm7/F** **F7** **Eb6** **Ebm6/Gb**

real? But it's on - ly false e - mo - tions that you feel. If your can be found be -

**Bb/F** **G9** **F#7 G7** **C9** **Cm9/F** **F7(b9)** **Bb** **Ab9** **Bb6**

hind a cloud - y sky, so let your hair down and go on and cry.

## CONGA

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Words and Music by  
ENRIQUE E. GARCIA

Moderate salsa rock

N.C.

Come \_ on, shake your bod-y, ba-by, do the con - ga. I know \_ you can't con-trol your-self an - y lon - ger. Come \_

\_ on shake your bod-y, ba-by, do the con - ga. I know \_ you can't con-trol your-self an - y lon - ger.

Em  
Come \_

*Chorus:*

\_ on, shake your bod - y, ba - by, do the con - ga. I know \_ you can't con - trol your-self an - y lon - ger. Feel \_

1,2,4. To Next Strain

\_ the rhy - thm of the mu - sic get - ting stron - ger. Don't \_ you fight it 'til you tried it, do that con - ga beat.

3. To Coda

\_ you fight it 'til you tried it, do the con - ga. Come \_

*Verse:*

1. Ev-'ry-bod - y \_ gath-er 'round now. \_ Let your bod - y feel \_ the heat.  
2. It's the rhy - thm \_ of the is - land, \_ and like sug-ar cane \_ so sweet.

1,3. 1,2. D.S. al Fine

Don't you wor - ry \_ if you can't dance; \_ let the mu-sic move \_ your feet. Come on \_  
If you want to \_ do the con - ga, \_ you've got to lis-ten to \_ the beat.

4. D.S. al Coda

Coda

N.C.

Come \_ on, shake your bod-y, ba-by, do that con - ga!

*Verse 3:*  
Feel the fire of desire, as you dance the night away,  
'Cause tonight we're gonna party, 'til we see the break of day.

*Verse 4:*  
Better get yourself together, and hold on to what you've got.  
Once the music hits your system, there's no way you're gonna stop.  
(To Chorus:)



(From the Broadway Musical "PIPPIN")  
**CORNER OF THE SKY**

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Words and Music by  
**STEPHEN SCHWARTZ**

Moderately

**C Dm/C C B $\flat$ /C F C/E**

1. Ev-'ry-thing has its sea - son, — ev-'ry-thing has its time. — Show me a rea - son and I'll soon. —  
 2. Ev-'ry man has his day - dreams, — ev-'ry man has his goal. — Peo-ple like the way — dreams have — of stick-  
 3. may-be some mist - y day, — you'll — wak-en to find me gone. — And far a - way — you'll hear — me sing-

**Dm B $\flat$  E $\flat$ maj7 A $\flat$  Dm7**

— show you — a — rhyme. — Cats fit on the win - dow sill, — chil - dren fit in the snow. —  
 - ing to — the — soul. — Rain comes af - ter thun - der, — win - ter comes af - ter fall. —  
 - ing to — the — dawn. — And you'll won - der if I'm hap - py there, — a lit - tle more than I've been. — And the

**Gm Gm/F E $\flat$  B $\flat$ /D C B $\flat$  Am7 C F Fmaj7 Gsus G**

Why do I feel I — don't fit — in an - y - where — I go? — }  
 Sometimes I think — I'm not — af - ter an - y - thing — at all. — }  
 an-swer will come back to — you like — laugh - ter on — the wind. — } Riv-ers be-long — where they — can ram - ble, —

**Em Em7 F C Dm/C G/B Am F C**

ea-gles be-long — where they — can fly. — I've got to be — where my spir-it can — run free, — got to find my cor - ner —

**1. Gm C Dm/C C Dm/C 2. Gm C B $\flat$ /C F**

of the sky. — of the sky. —

**C F Em Dm Fmaj7 Gsus C Dm/C D.C. 1**

3. And

**3. Gm C Dm/C C Dm/C**

of the sky. —

**C Dm/C C Dm/C C B $\flat$ /C F C**

# CORRINE, CORRINA

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By MITCHELL PARISH, BO CHATMAN  
and J. MAYO WILLIAMS

**Moderately**

**Verse:**

(A) E7 A A7 D

1. I love Cor - ri - na, dar - lin' ri - na tell the world I do. I love Cor - ri - na, Oh lit - tle dar - lin' where you been so long? Oh me, I left Cor - ri - na way a - cross the sea.

A E7 A A7

tell the world I do. I pray ev - 'ry night she'll learn to love me too. Cor - ri - na, Cor - ri - na where you been so long? I ain't had no lov - in' since you've been gone. send her home to me.

**Chorus:**

To Coda ⊕ 1. D.S. §

D D7 A E7 A

ri - na, Cor - ri - na, Cor - ri - na. Cor - ri - na, Cor - ri - na, I love you so. 2. Oh, lit - tle

12. To Next Strain 13. D.S. § § at Coda

A A7

I love you so. I love you so. Cor - ri - na, Cor - ri - na

**Bridge:**

A E7 A A7 D E A D.S. §

3. I left Cor - ri - na

⊕ Coda a tempo Repeat ad lib. and fade

A E7 A E7

I love you so. { Oh, dar - lin', Dar - lin', } don't you know, I love you

# CUDDLE UP A LITTLE CLOSER, LOVEY MINE

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Words by OTTO HAUERBACH  
Music by KARL HOSCHNA

**Slow swing** (♩ = 3♩)

C C/E E♭dim7 G7

Cud - dle up a lit - tle clos - er, lov - ey mine. Cud - dle up and

G7(♯5) C A7 D9 D7(♭9) G7

be my lit - tle cling - ing vine. Like to feel your cheek so ro - sy, like to make you com - fy,

G♯dim7 Am D7 E♭dim7 C/E D9 G7 1. 2. C C

co - zy, 'cause I love from head to toe - sy, lov - ey mine. mine.

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## CRYING

Words and Music by  
ROY ORBISON and  
JOE MELSON

Moderately slow rock

1. I was al - right for a - while. I could smile for a - while. But I saw you last night, \_ you held my  
2. I was o - ver you. But it's true, so true. I love you e - ven more \_ than I

hand real tight, \_ as you stopped to say "Hel - lo." Oh you wished me well, \_ You could-n't tell \_ that I'd been }  
did be - fore, \_ but dar - ling what can I do? For you don't love me, \_ and I'll al - ways be, \_ }

Chorus:

cry - ing o - ver you, \_ cry - ing o - ver you, \_ { When you said "So long," left me  
Yes, now you're \_ gone, and from

stand - ing \_ all a - lone, a - lone and } cry - ing, \_ cry - ing, \_ cry - ing, \_ cry - ing. It's hard to un - der -  
this \_ mo - ment on I'll be }

stand, but the touch of your hand \_ can start me cry - ing, \_ 2. I thought that cry - ing, \_

## CU-CU-RRU-CU-CU PALOMA

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English Lyrics by  
PAT VALANDO and RONNIE CARSON  
Spanish Lyrics and Music by  
TOMAS MENDEZ

Slowly  
Verse:

Please, pret - ty lit - tle dove, hur - ry to my love, tell {her} this for me. Since {she} is far a - way, ev - 'ry day is  
Di - cen que por las no - ches no - mas se le j - ba en pu - ro llo - rar. Di - cen que no co - mi - a, no - mas se

sad, blue as it can be. I could-n't e - ven start pour - ing out my heart to {her} in a let - ter. \_ You, pret - ty lit - tle bird, you can sing the  
le j - ba en pu - ro to - mar. Ju - ran que el mis - mo cie - lo se ex - tre - me - ci - a al o - ir su llan - to; \_ co - mo su - frio por e - lla que has - ta en su

Chorus:

words, you can tell {her} bet - ter. \_ Coo coo roo coo coo, \_ Pa - lo - ma, \_ tell {her} that I'm, oh \_ so lone - ly. \_  
muer - te la fue lla - man - do. \_ ¡Ay, ay, ay, ay, ay, \_ can - ta - ba! \_ ¡Ay, ay, ay, ay, ay, \_ ge - mi - a! \_

Coo coo roo coo coo, \_ Pa - lo - ma \_ tell {her} that I love \_ {her} on - ly. \_ on - ly. \_  
¡Ay, ay, ay, ay, ay, \_ can - ta - ba, \_ de pa - sion mor - tal, \_ mo - ri - a. \_ ri - a. \_



## CUTS BOTH WAYS

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Words and Music by  
GLORIA ESTEFAN

*Slowly*

**B2** **G#m7**

(Keyboard:)

**Emaj7** **C#m7(b5)/G** **B2** *Verse:*

1. It cuts both ways. \_ Our love is like a knife \_ that

**G#m7** **Emaj7** **C#m7(b5)/G** **B2** *To Coda* ⊕

cuts both ways. \_ It's driv - en deep \_ in - to my heart each time \_ that I re - a - lize \_ how it cuts both ways. \_

**G#m7** **Emaj7** **C#m7(b5)/G**

Can't be to - geth - er can - not live a - part. \_ We're head - ing straight in - to a bro - ken \_ heart, \_ but I can't \_ stop. \_ 'Cause I feel \_

*Slower and soulfully*

**Chorus:**

**Emaj7** **D#m7**

\_ too much \_ to let you go. \_ I'm hurt - ing you, \_ and it's hard \_ I know \_ to stay \_ and fight \_ for what we've got, \_

**G#m7** **Emaj7**

know - ing it - 'll nev - er be good e - nough. \_ 'Cause you \_ and I \_ are dan - ger - ous. \_ We want too much, \_ and life ain't \_ that way. \_ Don't ask \_

**D#m7** **C#m7** **C#m7(b5)/G** *Slowly* **C#m7** **C#m7(b5)/G** *D.S. al Coda*

\_ for more, \_ don't be a fool. \_ Have - n't we al - read - y bro - ken ev - ery rule? \_

**F#sus** *Slowly* **B2** *Coda* ⊕

3. It It cuts both ways. \_

**Emaj7** **C#m7(b5)/G** **B2** **F# B**

Mm \_ it cuts both ways, \_ it cuts both ways. \_

*Verse 2:*

It cuts both ways.  
We're in too deep for sorry alibis.  
Can't have regrets or even questions why  
We can't say goodbye,  
Because it cuts both ways.  
No more illusions of the love we make.  
No sacrifice would ever be too great  
If you would just stay.  
(To Chorus:)

*Verse 3:*

It cuts both ways.  
Our love is like a knife that cuts both ways.  
It's driven deep into my heart each time  
I see we're livin' a lie, and it cuts both ways,  
(To Coda)

## DANCE LITTLE BIRD

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By TERRY RENDALL and WERNER THOMAS

[illegible]

## DANCE WITH A DOLLY

(With a Hole in Her Stockin')

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By TERRY SHAND, JIMMY EATON and MICKEY LEADER

**Bouncy swing** (♩ = ♪)

As I was walk-in' down the street, \_ down the street, \_ down the street, \_ I met some-bod-y who was might-y sweet, \_

might-y fair to see. \_ I asked her would she like to have a talk, \_ have a talk, \_ make some talk.

All the fel-lows stand-in' on the walk \_ wish-in' they were me. \_ Ma - ma, Ma - ma, let me dress up to-night, Ma - ma, Ma - ma, put the cat out to-night,

dress up to-night, dress up to-night. I've got a se-cret, gon-na 'fess up to-night, gon-na dance by the light of the moon. \_ cat out to-night, cat out to-night. Worked all \_ day, I'm gon-na scat out to-night and I won't be \_ home un-til dawn. \_

Gon-na dance with a dol-ly with a hole in her stock-in', while our knees keep a-knock-in' and our toes keep a-rock-in'.

Dance with a dol-ly with a hole in her stock-in', dance by the light of the moon. \_ Gon-na dance by the light of the moon. \_

dance by the light of the moon, \_ by the light \_ of the moon. \_

# DANCE OF THE SUGAR-PLUM FAIRY

(From "The Nutcracker Suite")

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Music by  
PETER ILYICH TCHAIKOVSKY

Slowly

Em Am6/E Edim Ddim/E Edim Cdim/E Em Am6/E Em

A#dim Adim Ebdim/G Em/G F#7 Bm6/F# F#7 B F#7(b5)/C B

Em Am6/E Edim Ddim/E Edim Cdim/E Em Am6/E Em

F#7 B7 E7/B A7 D7/A G B7 Em

# DECK THE HALL

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OLD WELSH AIR

Brightly

1. Deck the hall with boughs of hol - ly.  
2. See the blaz - ing yule be - fore us.  
3. Fast a - way the old year pass - es.

Fa la la la la la la la la.

F G Ab F G F Eb D Eb

'Tis the sea - son and to be jol - ly.  
Strike the harp and join the cho - rus.  
Hail the new, ye lads and lass - es.

Fa la la la la la la la la.

F G Ab F G F Eb D Eb

Don we now our gay ap - par - el.  
Fol - low me in mer - ry mea - sure,  
Sing we joy - ous all to - geth - er,

Fa la la la la la la la la.

F G Ab F G Ab Bb F

Troll the an - cient yule - tide car - ol.  
while I tell of the yule - tide trea - sure.  
heed - less of the wind and weath - er.

Fa la la la la la la la la.

C C C C Bb A G F Eb



# DANCIN' IN THE MOONLIGHT

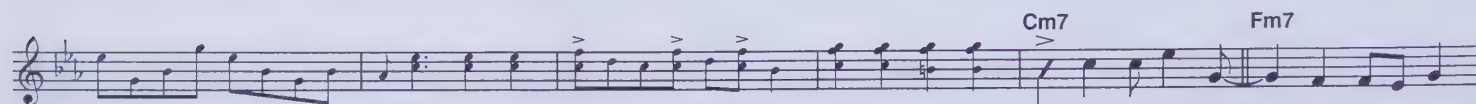
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Words and Music by  
SHERMAN KELLY

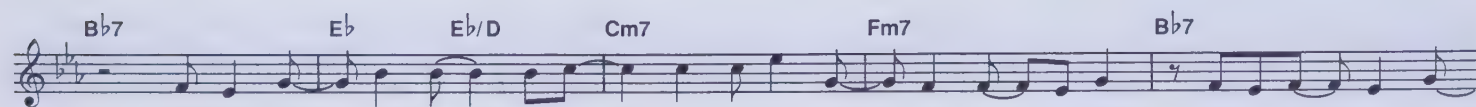
Moderately  
N.C.



Verse 1:

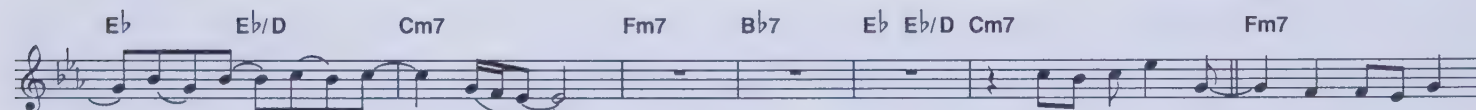


1. We get it on most ev-'ry-night,



when that moon gets big and bright. It's su-per - nat - u - ral de-light. Ev-'ry - bod - y's danc-

Verse 2:



- in' in the moon - light. Ev-'ry-bod-y here is out - a sight.



They don't bark and they don't bite. They keep things loose, they keep things light. Ev-'ry - bod - y's danc-



- in' in the moon - light. Danc - in' in the moon-light, ev-'ry - bod - y's feel - in' warm and right.



It's such a fine 'n' nat-'ral sight. Ev-'ry - bod - y's danc - in' in the moon - light. 3. We like our fun

[2,3.etc. Repeat ad lib. and fade] Verse 3:



- light. Danc - and we nev - er fight. You can't dance 'n' stay up - tight, it's su -



- per - nat - u - ral de - light. Ev-'ry - bod - y's danc - in' in the moon - light. Danc-

D.S. §

# DANCING IN THE STREET

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Words and Music by WILLIAM STEVENSON,  
MARVIN GAYE and IVY HUNTER

Moderately

Verse:

1. Call - ing out \_ a - round \_ the world, \_ are you read - y for a brand new beat? \_

Sum - mer's here \_ and the time is right \_ for danc - ing \_ in the street. \_ They're danc - ing in Chi - ca - go, \_

down in New Or - leans, \_ up in New York Cit - y; all \_ we need \_ is mu -

Chorus:

- sic sweet mu - sic there'll be mu - sic ev - 'ry - where. \_ There'll be swing - ing and sway - ing and re - cords play - ing, and

danc - ing \_ in the street. \_ Oh, \_ it does - n't mat - ter what you wear \_ just as long as you are there. \_ So come on

ev - 'ry guy, \_ grab a girl, \_ ev - 'ry - where \_ a - round \_ the world. \_ They'll be danc - ing, \_ they're danc - ing in the street. \_

1. D.S. 2. Repeat ad lib. and fade

(Danc - ing in the street.) 2. This is an They'll be danc - ing, \_ they're danc - ing in the street. \_ They'll be (Danc - ing in the street.)

Verse 2:

This is an invitation across the nation, a chance for the folks to meet.  
There'll be laughin', singin', music swingin', and dancing in the street.  
Philadelphia, P.A., Baltimore and D.C. now,  
Can't forget the motor city, all we need is music, ...  
(To Chorus:)

# DARK EYES

(Orche Tchornia)

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RUSSIAN FOLK SONG

Moderately

Eyes of mys - ter - y, ev - er taunt - ing me, ev - er haunt - ing me, like a

an - swer me, you can bring to me joy and ec - sta - sy for e -

mel - o - dy. Do you se - cret - ly hold ro - mance for me, or a

ter - ni - ty. Tell me ten - der - ly you'll no lon - ger be eyes of

trag - e - dy? Dark Eyes, speak to me! When you speak to me!

mys - ter - y,

# DANNY BOY

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Words by FRED WEATHERLY  
Music from AN OLD IRISH AIR

Slowly

1. Oh Dan - ny Boy, the pipes the pipes are call - ing from glen to glen and down the moun - tain  
come and all the flowers are dy - ing. If I am dead, as dead I well may

side. The sum-mer's gone and all the ros - es fall - ing. 'Tis you, 'tis you must go and I must bide.  
be, you'll come and find the place where I am ly - ing, and kneel and say an A - ve there for me.

But come ye back when sum-mer's in the mea - dow, or when the val - ley's hushed and white with snow. 'Tis I'll be  
And I shall hear though soft you tread a - bove me. And all my grave will warm - er, sweet - er be. If you will

there in sun-shine or in shad - ow. Oh Dan-ny Boy, oh Dan - ny Boy I love you so. And when ye  
bend and tell me that you love me, then I shall sleep in peace un - til you come to me.

1.2. 3.

# THE DARKTOWN STRUTTERS' BALL

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By SHELTON BROOKS

Moderately (♩ = ♪♪)

I'll be down to get you in a tax - i, hon - ey. You bet - ter be read - y a - bout half past eight.

Now dear - ie, don't be late. I want to be there when the band starts play-ing. Re - mem - ber when we

get there, hon - ey. The two steps, I'm goin' to have 'em all. Goin' to dance out both my shoes, when they

play the "Jel - ly Roll Blues," to - mor - row night at the Dark-town Strut-ters' Ball.



# DARN THAT DREAM

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Lyric by EDDIE DeLANGE  
Music by JIMMY VAN HEUSEN

Slowly

Musical score for "Darn That Dream" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked "Slowly".

Chords: G, Bbm7, Eb7, Am7, B7(b5), Em7, Em/D, C#m7, Cmaj7, Bm7(b5), E7(b9), Am7, F7, Bm7, Bbdim7, Am7, D7, Bm7, E7, Am7, D7, G, Bbm7, Eb7, Am7, B7(b5), Em7, Em/D, C#m7, Cmaj7, Bm7(b5), E7(b9), Am7, F7, Bm7, Bbdim7, Am7, D7(b9), G, Bb7, Eb6, Cm7, Fm7, Bb7, Ebmaj7, C7(b9), Fm7, Bb9, Bb7(b9), Eb6, Cm7, Gm, Gm7/F, Em7(b5), Am7, D7, Eb9, D9, G, Bbm7, Eb7, Am7, B7(b5), Em7, Em/D, C#m7, Cmaj7, Bm7(b5), E7(b9), Am7, F7, Bm7, Bbdim7, Am7, D7(b9), G.

Lyrics:  
Darn that dream I dream each night. You say you love me and you hold me tight, but when I a - wake you're  
out of sight. Oh, darn that dream. Darn your lips and darn your eyes, they lift me high a - bove the  
moon - lit skies. Then I tum - ble out of par - a - dise, oh, darn that dream. Darn that one - track  
mind of mine. It can't un - der - stand that you don't care. Just to change the mood I'm in, I'd  
wel - come a nice old night - mare. Darn that dream and bless it too, with - out that dream, I nev - er  
would have you. But it haunts me and it won't come true, oh, darn that dream.

# DAY BY DAY

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Words and Music by  
SAMMY CAHN, AXEL STORDAHL  
and PAUL WESTON

Moderately slow

Musical score for "Day by Day" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked "Moderately slow".

Chords: Am7, Bm, Am7, D7, Am7, D7, G, Bm7, E9, Bm7/F#, Gm, E7/G#, Am, B7, Em, Em(maj7), Em7, A7, Em7, A7, Am7, D7(b9), E7(b9), Am7, Bm, Am7, D7, Am7, D7, G, Bm7(b5), E7, E7(b9), E6, Am7, Bm, Am7, D7, G, Bm7(b5)/F, E7, E7(b9), Am7, D9, D7(b9), G6, C, G.

Lyrics:  
Day by day, I'm fall - ing more in love with you, and day by day, my love seems to grow.  
There is - n't an - y end to my de - vo - tion. It's deep - er, dear, by  
far than an - y o - cean. I find that day by day you're mak - ing all my dreams come  
true. So come what may, I want you to know, I'm yours a - lone  
and I'm in love to stay, as we go through the years, day by day.

Theme Song from the Warner Brothers Production

## DEAR HEART

Copyright © 1964 by NORTHRIDGE MUSIC CO. and WARNER BROS. MUSIC  
NORTHRIDGE MUSIC COMPANY (c/o ALL NATIONS MUSIC)  
All Rights ReservedWords by JAY LIVINGSTON and RAY EVANS  
Music by HENRY MANCINI

Moderately slow waltz

F Fmaj7 F7 B $\flat$  Bdim F/C G9 Gm7 C7 C+  
 Dear soon heart, I'll wish kiss you were here to at warm our this front night, \_\_\_\_\_ My  
 And  
 To Coda  $\oplus$   
 F Fmaj7 F7 B $\flat$  Bdim F/C A $\flat$ dim Gm7 C7 F F7  
 dear heart, seems like a year know since you've been out of my sight. \_\_\_\_\_ A  
 dear heart, I want you to know I'll  
 D.C. al Coda  
 B $\flat$  B $\flat$ m6 F A7 Dm G9 Gm7 Gm7/C C7 C9(#5)  
 sin - gle room, a ta - ble for one; it's a lone - some town all right! \_\_\_\_\_ But  
 $\oplus$  Coda  
 F/C Dm Gm7 C7 F B $\flat$  F Gm7 F  
 leave your arms \_\_\_\_\_ nev - er - more. \_\_\_\_\_

## DEEP IN THE HEART OF TEXAS

Copyright © 1941 (Renewed) by MELODY LANE PUBLICATIONS, INC.  
All Rights ReservedWords by JUNE HERSHEY  
Music by DON SWANDER

Moderately bright

F6 C7  
 The stars at night are big and bright, deep in the heart of Tex - as. \_\_\_\_\_  
 coy - otes night wail a - long and the trail, deep in the heart of Tex - as. \_\_\_\_\_  
 Gm7 C7 C7sus C7 Gm7 C7 F  
 — The prair - ie sky is wide and the high, deep in the heart of Tex - as. \_\_\_\_\_  
 — The rab - bits rush a - round the brush, deep in the heart of Tex - as. \_\_\_\_\_  
 F6  
 — The sage in bloom is like yip - per - fume, deep in the  
 — The cow - boys cry, "Ki - yip - pee - yi," deep in the  
 C7 Gm7 C7  
 heart of Te - xas. \_\_\_\_\_ Re - minds me of the one I love,  
 heart of Te - xas. \_\_\_\_\_ The dog - ies bawl, and bawl, I and bawl,  
 C7sus C7 Gm7 C7 F Gm7 C7 Gm7 C7 F B $\flat$ 6 F  
 deep in the heart of Tex - as. \_\_\_\_\_ The Tex - as. \_\_\_\_\_

(Oh What a Night)

Words by BOB GAUDIO and JUDY PARKER  
Music by BOB GAUDIO

Oh, what a night,  
late De-cem-ber back in six-ty-three...  
What a ver-y spe-cial time for me, as  
I re-mem-ber what a night...  
Oh, what a night, you know I did-n't e-ven  
know her name, but I was nev-er gon-na be the same...  
What a la-dy, what a night...  
Oh, I, I got a fun-ny feel-ing when she walked in the room...  
Oh, my, as I re-call it end-ed much too soon...  
Oh, what a night,  
hyp-no-tiz-in', mes-mer-iz-ing me, she was ev-'ry-thing I dreamed she'd be...  
Sweet sur-rend-er, what a night...  
Why'd it take so long to see the light?...  
Seemed so wrong, but now it seems so right...  
What a la-dy, what a night...  
I felt a rush like a roll-in' ball of thun-der, spin-nin' my head a-round and tak-in' my bod-y un-der...  
Oh, what a night...  
tak-in' my bod-y un-der...  
Oh, what a night...



## DEEP PURPLE

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Lyric by MITCHELL PARISH  
Music by PETER DE ROSE

*Slowly*

F F#dim Gm C7 F Cm6

When the deep pur - ple falls o - ver sleep - y gar - den walls, and the stars be - gin to flick - er in the  
still of the night once a - gain I'll hold you tight. Though you're gone, your love lives on when moon-light

D7 C/E Fm D7/F# Gm Bbm Am7 Abdim Gm7

sky, through the mist of a mem - o - ry you wan - der back to me, breath - ing my  
beams. And as long as my heart will beat, lov - er, we'll

C9 C7(5) F D7/F# Gm7 C7 Abdim Gm7 C7 F Bb9 F6

name with a sigh. In the al - ways meet here in my deep pur - ple dreams.

## DELTA DAWN

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Words and Music by  
ALEX HARVEY and LARRY COLLINS

*Moderately*  
*Chorus:*

F Bb F

Del - ta Dawn, what's that flow - er you have on? Could it be a fad - ed rose from days gone

C F Bb F C

by? And did I hear you say he was a - meet-in' you here to - day to take you to his man-sion in the

1. To Next Strain 2. Fine Verse:

Bb F Bb F Eb F

sky. 1. She's sky. for - ty - one and her dad - dy still calls her ba - by.  
young - er days they called her Del - ta Dawn.

Eb F Bb D/A Gm C7

All the folks a - round Browns - ville say she's cra - zy, 'cause she walks down-town with a suit - case in her  
Pret - ti - est wom - an you ev - er laid eyes on, then a man of low de - gree stood by her

F Eb F F D.C. al Fine

hand, look - in' for a mys - ter - ious dark - haired man. 2. In her bride.  
side, and prom - ised her he'd take her for his

# DEVIL WITH A BLUE DRESS ON

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Words and Music by  
WILLIAM STEVENSON and  
FREDERICK LONG

**Moderately bright rock**

*Play 4 times*

**Verse:**

C F C C7

Fee fee fi fi fo fo fum, \_ look-in' might-y nice, here she comes; \_

F7

wear-in' a wig, \_ hat and shades to match, \_ got high heel sneak-ers and an al-li-ga-tor hat. Wear-in' her pearls \_ and a dia-mond ring, \_ she got brace-

**Chorus:**

C7 G7 F7

- lets on her fin-gers and-a ev-er - y - thing. \_ Dev-il with a blue dress, blue dress, blue dress, dev-il with a blue dress on. \_

C F C F C F

Dev - il with a blue dress, blue dress, blue dress, dev - il with a blue dress on. \_

1. D.S. 2. Repeat ad lib. and fade

**Verse 2:**  
Wearin' her perfume, Chanel Number Five,  
Got to be the finest woman alive.  
Walks so smooth, catches everybody's eye.  
Got to be lovely, you can't say goodbye.  
She's not too skinny and not too fat,  
She's a real humdinger and I like it like that.  
(To Chorus:)

From the United Artists Motion Picture "THE DEVIL'S BRIGADE"

# THE DEVIL'S BRIGADE MARCH

(I Want a Woman)

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Words by AL STILLMAN  
Music by ALEX NORTH

**Brightly**

C F C G7

I want a wom-an, an - y kind of a wom-an. Got-ta find me a wom-an right a - way, an - y - where. So broth-er,  
I want a wom-an, an - y kind of a wom-an. Got-ta find me a wom-an right a - way, an - y - where. I mean she

C F C G7 C

you take the glo-ry at the end of the sto-ry. What I want is a wom-an with a rose in her hair. Tall, small or weight-y, long as  
don't have to be a liv-in' doll like So - phi - a, long as she is a wom-an with a rose in her hair. Bru - nette or yel - low, be she

D7 G D7 G7 C

she's un-der eight-y, I will give her a kiss that she nev - er will for - get. 'Cause all I want is a wom-an, an - y kind of a wom-an. And when  
firm or like Jel-lo, I will give her a kiss with a prom-ise and a dare. I got-ta find me a wom-an, an - y kind of a wom-an, with a

1. 2.

F C G7 C C G7 F G7 C Dm7/G C6/9

I find a wom-an, we'll be glad that we met. an-gel and a rose \_ in her hair. \_  
smile like an

From the United Artists Motion Picture "DIAMONDS ARE FOREVER"

## DIAMONDS ARE FOREVER

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Rights for the U.S. and Canada Controlled by EMI UNART CATALOG INC.  
All Rights ReservedLyric by DON BLACK  
Music by JOHN BARRY

Moderately

Dm Gm7 C7  
 Dia-monds are for-ev - er, \_\_\_\_\_ they are all I need to please me. \_\_\_\_\_ They can stim-u - late and tease me. \_\_\_\_\_ They won't  
 Gm7 Ebmaj7 C7 Dm  
 leave in the night, I've no fear that they might de - sert me. \_\_\_\_\_ Dia-monds are for-ev - er, \_\_\_\_\_ hold one  
 Dia-monds are for-ev - er, \_\_\_\_\_ spark-ling  
 Gm7 C7 Gm7 Ebmaj7  
 up and then ca-ress it. \_\_\_\_\_ Touch it, stroke it and un - dress it, \_\_\_\_\_ I can see ev - 'ry part, noth-ing hides in the heart to  
 round my lit - tle fin - ger. \_\_\_\_\_ Un - like men, the dia-monds lin - ger; \_\_\_\_\_ men are mere mor-tals who are not worth go-ing to your  
 C7 Am7 Dm Gm7 Eb6 Ebmaj7  
 hurt me. \_\_\_\_\_ } I don't need love, \_\_\_\_\_ for what good will love do me? \_\_\_\_\_ Dia-monds nev-er lie to me, \_\_\_\_\_ For when love's  
 grave for. \_\_\_\_\_ }  
 A7 C#dim7 C#dim7 Dm  
 gone, \_\_\_\_\_ they'll lus - tre on. \_\_\_\_\_ on. \_\_\_\_\_ Dia-monds are for-ev - er, for - ev - er, for-ev - er.  
 Gm7 Ebmaj7 Dm  
 Dia-monds are for-ev - er, for - ev - er, for-ev - er, for - ev - er \_\_\_\_\_ and ev - er. \_\_\_\_\_

From the 20th Century-Fox Motion Picture "SEVENTH HEAVEN"

## DIANE

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All Rights ReservedWords and Music by  
ERNO RAPEE and LEW POLLACK

Moderately

C7 C7(♯5) F6 Dm Gm C7 C+  
 I'm in heav - en when I see you smile. \_\_\_\_\_ Smile for me \_\_\_\_\_ my Di -  
 light - ed the road lead - ing home. \_\_\_\_\_ Pray for me \_\_\_\_\_ when you  
 F6 C7 C7(♯5) Dm A/E E9  
 ane. \_\_\_\_\_ And though ev - 'ry - thing's dark all the while, \_\_\_\_\_ I can see \_\_\_\_\_ you, Di -  
 can. \_\_\_\_\_ But no mat - ter where - ev - er I  
 A Adim C7 Dm G9 F6/C Cdim7 C7 F  
 ane. \_\_\_\_\_ You have roam, \_\_\_\_\_ smile for me, \_\_\_\_\_ my Di - ane. \_\_\_\_\_



# DIDN'T WE

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Words and Music by  
JIMMY WEBB

**Very slowly**

F/G C Cmaj7 F/G Dm/G F+/G

This time we al - most made the piec-es fit did-n't we, girl? This time we al - most made some

F/G G7 Cmaj7 E Am Am(#7) Am7

sense of it did - n't we, girl? This time I had the an - swer right here in my hand, —

Am6 Fmaj7 Dm7 Em7 Fmaj7 Bb F/G C

— then I touched it, and it had turned to sand. This time we al - most sang our

Cmaj7 F/G Dm/G F+/G F/G G7 Cmaj7 E

song in tune did-n't we, girl? This time we al - most made it to the moon oh, did-n't we, girl?

Am Am(#7) Am7 Am6 Fmaj7 C

This time we al - most made our po - em rhyme. — This time we al - most made that

Dm7 Em Fmaj7 Dm F6 Fm6/G G7(b9) C Dbmaj7 C

long hard — climb. — Did - n't we al - most make it this time? —

# DINAH

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Words by SAM M. LEWIS and JOE YOUNG  
Music by HARRY AKST

**Moderate swing** (♩ =  $\frac{3}{4}$ )

G Gmaj7 G6 G+ D7

Din - ah, — is there an - y - one fin - er — in the state of Car - o - lin - a? —

G D7 G

— If there is and you know 'er, — show 'er to me. — Din - ah, — with her Dix-ie eyes blaz-in', — how I love to sit and

D7 G Em Eb+ Em7/D

gaze in - to the eyes of Din-ah Lee. — Ev-'ry night — why do I — shake with fright? —

A7 D7 Em A7 D7 G

— Be - cause my Din-ah might — change her mind — a - bout me. — Din - ah, — if she wan-dered to

Gmaj7 G6 G+ D7 G C6 G6

Chi - na, — I would hop an o - cean lin - er, — just to be with Din - ah Lee! —

# DIDN'T WE ALMOST HAVE IT ALL

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Words and Music by  
MICHAEL MASSER and  
WILL JENNINGS

Slowly

**Verse:** B $\flat$  Fm/A $\flat$  G7sus G Cm G/B Cm F

1. Re-mem-ber when we held on in the rain, the nights we al-most lost it; once a - gain we can take the  
2. The way you used to touch me felt so fine; we kept our hearts to - geth-er; down the line, a mo-ment in the

B $\flat$  B $\flat$ /A Gm E $\flat$ maj7 F/E $\flat$  Dm7 Gm7 Cm7 E $\flat$ /F B $\flat$  C/D D

night in - to to - mor-row liv - ing on feel - ings. Touch - ing you, I feel it all a - gain. }  
soul can last for - ev - er, com - fort and keep us. Help me bring the feel - ing back a - gain. }

Chorus:

G D/C C Bm7 Em7 Am7 D7sus G C D/F# G D/C C Bm7 Em7

Did-n't we al-most have it all, when love was all we had worth giv-ing? \_ The ride with you was worth the fall, my friend; \_

Chorus:

Am7 Dsus G E $\flat$ /F F  $\Sigma$  B $\flat$  F/E $\flat$  E $\flat$  Dm7 Gm7 Cm7 E $\flat$ /F

lov-ing you makes life worth liv-ing. \_ 1.2.4. Did-n't we al-most have it all, the nights we held on till the  
3. Did-n't we al-most have it all, when love was all we had worth

B $\flat$  E $\flat$ /B $\flat$  F/B $\flat$  B $\flat$  F/E $\flat$  E $\flat$  Dm7 Gm7 Cm7 E $\flat$ /F B $\flat$  E $\flat$ /B $\flat$  F/B $\flat$

morn-ing? \_ You know we'll nev-er love that way a - gain; \_ did-n't we al-most have it all?  
giv - ing? \_ The ride with you was worth the fall, my friend; \_

1. 2. 3. To Next Strain D.S.  $\Sigma$  al Coda Bridge:

Cm7 D7(#5) D7 Cm7 E $\flat$ /F B $\flat$  E $\flat$ /B $\flat$  F E $\flat$ maj7

Did-n't we al - most have it lov - ing you makes life worth liv - ing. \_ all? Did-n't we have \_ the best of

Dm7 F/G Gm/F E $\flat$ maj7 Dm7 F/G Gm/F

times, when love \_ was young and new? Could-n't we reach \_ in - side and find the world of me and

E $\flat$ maj7 F(9)/E $\flat$  E $\flat$ maj7 Dm7 Gm7 Cm7 B $\flat$ /D E $\flat$ maj7 F7sus D.S.  $\Sigma$

you? We'll nev - er lose it a - gain, \_ 'cause once you know what love is, you nev - er let it end.

$\Theta$  Coda

Cm7 E $\flat$ /F B $\flat$  F/E $\flat$  E $\flat$  Dm7 Gm7 Cm7 F7sus F7 B $\flat$ (9)

Did-n't we al-most have it all? Did-n't we al-most have it all?

# DIGGY LIGGY LO

(Duet Version)

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By J.D. MILLER

Moderately

Chorus:

(Her) I'm Dig-gy Lig-gy Li. (Him) I'm Dig-gy Lig-gy Lo. (Both) We fell in love at the fais do do. The pop was cold and the cof-fee cheau for Dig-gy Lig-gy Li and Dig-gy Lig-gy Lo. 1. There's the place we found ro-mance, where they do the Ca-jun dance, threw a kiss with ev-'ry chance and showed our love with ev-'ry glance. (Her) 1. I'm Dig-gy Lig-gy Li. (Him) I'm Dig-gy Lig-gy Lo. (Her) I was your girl, you was my beau. No tru-er love you'll ev-er know than the love I had for Dig-gy Lig-gy Lo. I'm Dig-gy Lig-gy Lo. (Her) I'm Dig-gy Lig-gy Lo.

Verse 2:

(Him) I finally went to see her pa.  
Now, I got me a pappy-in-law.  
We moved out where the bayou flows,  
And now we've got a little Diggy Liggy Lo.

Chorus 2:

She's Diggy Liggy Li, I'm Diggy Liggy Lo.  
She was my girl, I was her beau.  
The only love she'd ever know  
Was the love of Diggy Liggy Lo.

Chorus 3:

(Her) I'm Diggy Liggy Li.,  
(Him) I'm Diggy Liggy Lo.  
We fell in love at the fais do do.  
The pop was cold the coffee cheau  
For Diggy Liggy Li and Diggy Liggy Lo.

Chorus 4:

(Her) I'm Diggy Liggy Li,  
(Him) I'm Diggy Liggy Lo.  
Real Cajun love where the bayou flows.  
Now the whole wide world can know  
About the love of Diggy Liggy Lo.

From the Metro-Goldwyn-Mayer Musical Production "THE WIZARD OF OZ"

# DING-DONG! THE WITCH IS DEAD

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Words by E.Y. HARBURG  
Music by HAROLD ARLEN

Brightly

Ding - dong, the witch is dead. Which old witch? The wick-ed witch, ding - dong, the wick-ed witch is dead. Wake up, you sleep - y head, rub your eyes, get out of bed. Wake up, the wick-ed witch is dead. She's gone where the gob-lins go be - low, be - low, be - low. Yo - ho, let's o - pen up and sing and ring the bells out. Ding - dong, the mer - ry - o, sing it high, sing it low. Let them know the wick-ed witch is dead.

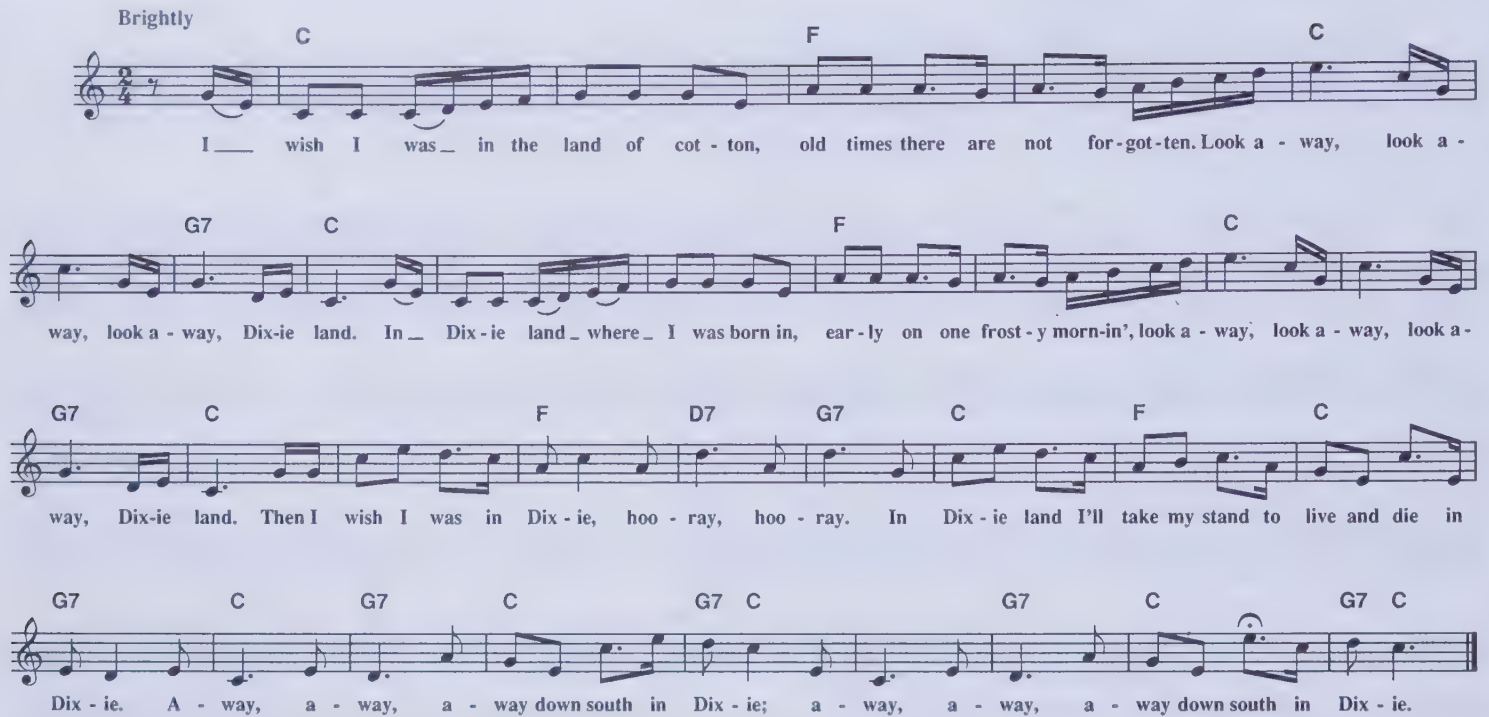


## DIXIE

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Words and Music by  
DANIEL C. EMMET

**Brightly**



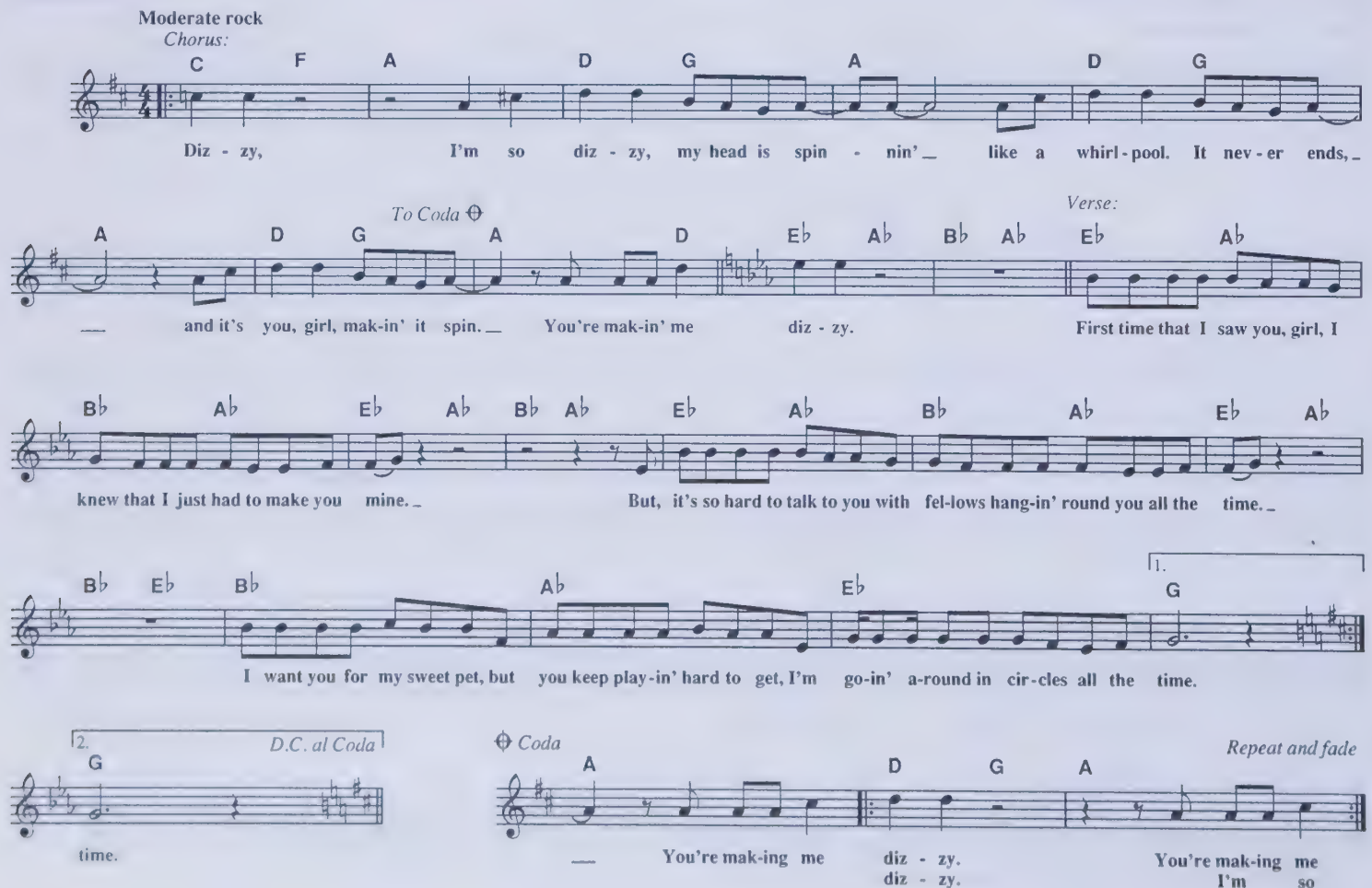
I — wish I was — in the land of cot - ton, old times there are not for - got - ten. Look a - way, look a - way, look a - way, Dix - ie land. In — Dix - ie land — where — I was born in, ear - ly on one frost - y morn - in', look a - way, look a - way, look a - way, Dix - ie land. Then I wish I was in Dix - ie, hoo - ray, hoo - ray. In Dix - ie land I'll take my stand to live and die in Dix - ie. A - way, a - way, a - way down south in Dix - ie; a - way, a - way, a - way down south in Dix - ie.

## DIZZY

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Words and Music by  
TOMMY ROE and FREDDY WELLER

**Moderate rock**  
*Chorus:*



Diz - zy, I'm so diz - zy, my head is spin - nin' — like a whirl - pool. It nev - er ends, — and it's you, girl, mak - in' it spin. — You're mak - in' me diz - zy. First time that I saw you, girl, I knew that I just had to make you mine. — But, it's so hard to talk to you with fel - lows hang - in' round you all the time. — I want you for my sweet pet, but you keep play - in' hard to get, I'm go - in' a - round in cir - cles all the time.

*To Coda* ⊕

*Verse:*

time.

*2.* *D.C. al Coda*

⊕ *Coda*

*Repeat and fade*

— You're mak - ing me diz - zy. diz - zy. You're mak - ing me I'm so

# DO NOTHIN' TILL YOU HEAR FROM ME

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Words by BOB RUSSELL  
Music by DUKE ELLINGTON

Moderate swing (♩ = ♪♩)

Am7 D7 Gmaj7 Dm7 G7 Cmaj7 Cm6

Do noth-in' till you hear from me, pay no at - ten - tion to what's said. Why peo - ple tear the seam of  
me, at least con - sid - er our ro - mance. If you should take the word of  
ry, and oth - er arms may hold a thrill. But please do noth-in' till you

G Am7 D7 G 1. Am7 D7

an - y - one's dream is o - ver my head. Do noth - in' till you hear from  
oth - ers you've heard I have - n't a chance.  
hear it from me and you nev - er will.

2. To Next Strain 3. Fine G6 G6 Eb Eb7

True I've been seen with some-one new, but does that mean that I'm un - true; when we're a -

Am7 D7 G6 E9/G# Gm/Bb D/A A13 D7 D.S. al Fine

part the words in my heart re - veal how I feel a - bout you. Some kiss may cloud my mem - o -

# DO YOU EVER THINK OF ME

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Words by HARRY D. KERR and JOHN COOPER  
Music by EARL BURTNETT

Moderately

Eb Ebdim Eb Ebdim Eb Ebdim Eb Eb+ Ab/Eb Eb Ebdim Eb Bb7

When you have an - oth - er's arms a - bout you, do you ev - er think

Edim Bb7

of me? When you whis - per, "I can't live with - out you," do you

Eb F#dim Eb Eb7 Ebdim Eb9

ev - er think of me? And when your eyes dis - guise the same old lov - ing

Ab Eb+ Ab Abm Bb7 Eb Ebdim Eb Ebdim

lies you tell so ten - der - ly, deep in your heart, un - feel - ing.

Eb Ebdim Eb Eb+ Ab/Eb Eb Ebdim Eb Bb7 Eb

When some heart you're steal - ing, do you ev - er think of me?

## DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

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and LOUIS ALTER MUSIC, c/o THE SONGWRITERS GUILD  
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Lyric by EDDIE DE LANGE  
Music by LOUIS ALTER

Slowly

Do you know what it means \_ to miss New Or - leans, \_ and miss it each night \_ and day? I

know I'm not wrong, \_ the feel - in's get - tin' strong - er the long - er I stay \_ a - way. \_ Miss the

moss - cov - ered vines, \_ the tall su - gar pines \_ where mock - in' - birds used \_ to sing. And I'd like to see \_ the

la - zy Mis - sis - sip - pi a hur - ry - in' in - to spring. \_ The moon - light on the bay - ou, \_ a cre - ole

tune \_ that fills the air; I dream \_ a - bout mag - nol - ias in June, \_ and soon I'm

wish - in' that I \_ was there. \_ Do you know what it means \_ to miss New Or - leans \_ when that's where you left \_ your

heart? And there's some - thing more; \_ I miss the one I care for more than I miss \_ New Or - leans.

## DO YOU LOVE ME

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Words and Music by  
BERRY GORDY

Ad lib.

Do you love me? (I can real - ly move. \_) Do you love me? \_ (I'm in the groove. \_) Now, do you



love me, — (Do you love me?) now that I can dance? (Dance. —) Watch me now, hey!

(Work, work. —) Ah, work it out, ba - by. (Work, work; —) Well, you're driv - in' me cra - zy (Work, work; —) with just a

lit - tle bit of soul now. (Work!) Now, I can mash po - ta - toes. (I can mash po - ta - toes.) I can

do the twist. (I can do the twist.) Now, tell me, ba - by, (Tell me, ba - by.) do you like it like this? (Do you

like it like this?) Tell me, (Tell me;) tell me. Do you

*1. D.S. 2.*

## DO YOU WANT TO KNOW A SECRET?

Words and Music by  
JOHN LENNON and  
PAUL McCARTNEY

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*Freely*  
Fm Bbm Fm Ab Gb C7 *Moderate rock*

You'll nev-er know how much I real-ly love you. You'll nev-er know how much I real-ly care. (Bass)

*1. 2.*

Lis - ten, do you want to know a se - cret? Do you prom - ise not to tell? Whoa, —

clos - er; let me whis - per in your ear, say the words you long to hear: —

*To Coda 1. 2. Bridge:*

I'm — in love with you, — ooh. — I've known a se - cret 'bout a week or two. —

*D.S. al Coda Coda Repeat and fade*

No - bod - y knows, just we two. — Ooh. — Ooh. —

# (Sittin' On) THE DOCK OF THE BAY

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Words and Music by  
STEVE CROPPER and  
OTIS REDDING

**Moderate rock**

**F A B $\flat$  G F**

1. Sit-tin' in the morn-ing sun; — I'll be sit-tin' till the eve-nin' — come, — watch-in' the ships roll in, —  
(2.) left my home in Geor-gia; — head-ed for the 'Fris-co — Bay. — I have noth-ing to live —  
3. Sit-tin' here restin' my bones, — and this lon-li-ness won't leave me a-lone. — Two thou-sand miles I roam —

**A B $\flat$  G Chorus: F Dm**

— then I watch 'em roll a-way a — gain. — Yeah, —  
— for; looks like noth-in' gon-na come my — way. — So, — } I'm sit-tin' on the dock of the bay, — watch-in' the tide —  
— just to make this dock my — home. — Now, — }

**F Dm F G To Coda 1. F Dm D.C.**

— roll a-way. — Sit-tin' on the dock of the bay — wast-in' time. — 2. I

**2. F Dm Bridge: F C B $\flat$  F C**

Looks — like noth-ing gon-na change; — ev-'ry-thing still

**B $\flat$  F C B $\flat$  F E $\flat$  C D.C. al Coda**

re-mains the same. — I — can't do what ten peo-ple tell me to do, — so I guess I'll re-main — the same. —

**Coda F Dm F Dm Repeat and fade**

(whistle)

# DOES THE SPEARMINT LOSE ITS FLAVOR (On the Bedpost Over Night?)

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Words by BILLY ROSE and MARTY BLOOM  
Music by ERNEST BREUER

**Brightly C7 F C7 F C7 F C7**

Does the spear-mint lose its flav-or on the bed-post o-ver night? If you  
Does the spear-mint lose its flav-or on the bed-post o-ver night? If you  
Does the spear-mint lose its flav-or on the bed-post o-ver night? Would you

**F C7 F C7 F F7 B $\flat$**

chew it in the morn-ing will it be too hard to bite? Can't you see I'm go-ing craz-y, won't some-  
pull it out like rub-ber will it snap right back and bite? If you paste it on the left side, will you  
use it on the col-lar when your but-ton's not in sight? Put your hand be-neath your seat and you will

**F C7 Dm G7(15) F Cm6 D7 G7 C7 1.2. F 1.3. F**

hod-y put me right? Does the spear-mint lose its flav-or on the bed-post o-ver night? Does the night?  
find it on the right? Does the spear-mint lose its flav-or on the bed-post o-ver night? Does the  
find it there all right. Does the spear-mint lose its flav-or on the bed-post o-ver

# DOES ANYBODY REALLY KNOW WHAT TIME IT IS?

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By ROBERT LAMM

Moderate swing (♩ = ♩♩)

Gmaj7 Cmaj7 Gmaj7 Cmaj7 D Em7 F6 Em7

Verse:

G F B♭maj7 E♭maj7 B♭maj7

As I was walk - ing down the street one day, — a man — came up — to me —  
And I was walk - ing down the street one day. — A pret - ty la - dy looked —  
Then I was walk - ing down the street one day, — be - ing pushed — and shoved — by peo -

E♭maj7 B♭maj7 E♭maj7

— and asked — me what — the time — was that — was on — my watch. — }  
— at me — and said — her dia - mond watch — had stopped — cold dead. — } I  
— ple try'n — to beat — the clock. — Oh no — I just — don't know. — }

Chorus:

D Em7 F6 Em7 Gmaj7 C

said, "Does an - y - bod - y real - ly know what time — it is? —

[1,2.]

Gmaj7 C Gmaj7 C Gmaj7

Does an - y - bod - y real - ly care? If so, I can't — im - a - gine why, we've all got time —

[1,3.]

C Gmaj7 C D Em7 F6 Em7 Gmaj7

— e - nough to cry." we've all got time — e - nough to die."

# DOES YOUR HEART BEAT FOR ME?

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Words by MITCHELL PARISH  
Music by RUSS MORGAN and ARNOLD JOHNSON

Moderately

D7 G

Though we said good - bye, — when the moon is high, — does your heart beat —

C G D7 G

— for me? — I won - der — if I still lin - ger — in your mem - o -

D7 G C B7

ry. — When you hear my name, — is the thrill the same — as it once used — to be? —

E7 A7 D7 G C7 G

— When you're lone - some, — my sweet - heart, — does your heart beat — for me? —



# DOLL DANCE

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By NACIO HERB BROWN

Moderately bright (♩ = 120)

What a pe - cul - iar tune, thrill-ing me night and noon, what a pe-cul - iar tune. \_\_\_\_\_ Has such a

fun - ny swing, it's such a catch-y thing, mak-in' me like a loon. \_\_\_\_\_ It teas - es me, pleas - es me.

It's in the air, it's ev-'ry-where, it's haunt-ing me, taunt-ing me. What a re-frain; play it a-gain. Mak-in' me

want to dance, mak-in' me want to prance; that mel-o-dy so queer. \_\_\_\_\_ Mak-in' me want to twirl, keep-in' my

brain a - whirl. Rhy-thm is all I hear. \_\_\_\_\_ The doll dance is its name. It's gon - na

drive you in - sane. Such a pe - cul - iar tune. You're gon-na hum it soon. What a pe-cul - iar tune.

# DON'T BE THAT WAY

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Words by MITCHELL PARISH  
Music by BENNY GOODMAN and  
EDGAR SAMPSON

Moderately (♩ = 120)

Don't cry, oh hon - ey, please don't be that way. Clouds in the sky rain, will bring the vi - o - lets of May. Tears are in vain, to - mor - row is an - oth - er day. Don't break my heart,

should nev - er make you feel that so hon - ey, please don't be that way. The way. As way.

D7 Ddim D7 G7 C7 Cdim C7 F7 B $\flat$ 7(#5) *D.S. § al Fine*

long as we \_\_\_\_\_ see it through, \_\_\_\_\_ you'll have me, \_\_\_\_\_ I'll have you. \_\_\_\_\_ Sweet -

## DON'T BLAME ME

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Lyric by DOROTHY FIELDS  
Music by JIMMY McHUGH

*Moderately*

C B $\flat$  A A7 Dm7( $\flat$ 5) G7 C Dm7( $\flat$ 5) G7 Em7( $\flat$ 5) A7 *To Coda* ⊕

Don't blame me for fall-ing in love with you. I'm un - der your spell, but how can I help it?  
Can't you see when you do the things you do! If I can't con - ceal, the thrill that I'm feel - ing,  
Blame your kiss, as sweet as a kiss can be. And blame all your charms that melt in my arms but

1. Dm7 G7(#5) C G7 2. Dm7 G7 G7(#5) C C7 F E7

Don't blame me! don't blame me. I can't help it if that dog - gon

Am D7 Dm7 Dm7( $\flat$ 5) G7 *D.C. al Coda* ⊕ *Coda*

moon a - bove \_\_\_\_\_ makes me need, \_\_\_\_\_ some-one like you to love! don't blame me.

## DON'T GET AROUND MUCH ANYMORE

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Words by BOB RUSSELL  
Music by DUKE ELLINGTON

*Moderate swing* (♩ =  $\frac{3}{4}$ )

C (Cmaj7 Dm7 E $\flat$ dim C/E) A9

Missed the Sat-ur-day dance; heard they crowd-ed the floor. Could - n't bear it with-out \_\_\_\_\_  
club; got as far as the door. They'd have asked me a - bout \_\_\_\_\_  
dates; might have gone but what for? Aw - f'ly dif - f'rent with-out \_\_\_\_\_

D7 G7 C *Tacet* C Gm7 C7 C *To Next Strain* 3. *Fine* F

— you; — don't get a-round much an-y - more. Thought I'd vis-it the more. \_\_\_\_\_ more. \_\_\_\_\_ Dar - ling I guess \_\_\_\_\_  
— you; — don't get a-round much an-y -  
— you; — don't get a-round much an-y -

Fm Em7 C C7 C7(#5) D7 F $\sharp$ m7( $\flat$ 5) B7 Em B/D $\sharp$  G7 *D.S. § al Fine*

— my mind's more at ease. \_\_\_\_\_ But nev - er - the - less \_\_\_\_\_ why stir up mem-o - ries? \_\_\_\_\_ Been in - vit - ed on

# DON'T CRY OUT LOUD

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Words and Music by  
PETER ALLEN and CAROLE BAYER SAGER

Moderately slow

Verse:

D F#m7

1. Ba - by cried the day the cir - cus came to town, 'cause she  
2. Ba - by saw the day they pulled the big top down, they

Em7 A9sus D F#m7

did - n't like pa - rades just pass - ing by her. So she pain - ted on a smile and took up with some clown, and she  
left be - hind her dreams a - mong the lit - ter. And the dif - ferent kind of love she thought she'd found, was

Em7 A9sus D F#m/C# Bm F#m7

danced with - out a net up on the wire. I know a lot a - bout her 'cause you see,  
noth - ing more than saw - dust and some glit - ter. But ba - by can't be bro - ken 'cause you see, she

Chorus:

Bm7 E9 A9sus A7 D A/C# Bm7 Em7

ba - by is an aw - ful lot like me. We don't cry out loud, we keep it in - side, learn how to  
had the fin - est teach - er, that's me. I taught her don't cry out loud, just keep it in - side, learn how to

A9sus A7 D A/C# Bm7 Em7 A9sus Bmaj7 Em7 A9sus A7

hide our feel - ings. Fly high and proud and if you should fall re - mem - ber you al - most had it all.  
hide your feel - ings. Fly high and proud and if you should fall re - mem - ber you

A9sus Bb7 Eb Bb/D Cm7 Fm7 Bb9sus Bb7 Eb Bb/D

al - most had it. Don't cry out loud, keep it in - side, learn how to hide your feel - ings. Fly high and

Repeat ad lib. and fade

Cm7 Fm7 Bb9sus Bb7 Eb Bb/D Cm Fm7 Bb9sus Bb7

proud, and if you should fall re - mem - ber you al - most had it all. Keep it in - side just learn how to hide your feel - ings.

# DON'T FALL IN LOVE WITH A DREAMER

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Words and Music by  
KIM CARNES and  
DAVE ELLINGTON

Slowly

Verse:

A E/G# F#m A/E D D/E A E/G#

1. Just look at you sit - tin' there, you nev - er looked bet - ter than to - night. And it - d be so

F#m A/E D Bm A/C# D F#m E A E/G# F#m A/E

eas - y to tell you I'd stay, like I've done so man - y times  
2. I was so sure this would be  
3. See additional lyrics



night you'd close the door and wan - na stay with me. And it - 'd be so eas - y to tell you I'd

stay like I've done so man - y times. Don't fall in love with a dream -

- er 'cause he'll al - ways take you in. Just when you think you've real - ly changed him, he'll

leave you a - gain. Don't fall in love with a dream - er 'cause he'll break you ev - 'ry time.

So, put out the light and just hold on be - fore we say good - bye.

fore we say good - bye, be - fore we say good - bye, good - bye.

## Verse 3:

Now it's morning and the phone rings,  
 And ya say you've gotta get your things together,  
 You just gotta leave before you change your mind.  
 And if you knew what I was thinkin' girl,  
 I'd turn around, if you'd just ask me one more time.  
 (To Chorus:)

## DON'T GIVE UP ON US

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Words and Music by  
 TONY MACAULAY

Moderately slow

Don't give up on us, ba - by. Don't make the wrong seem right. The fu - ture is - n't just one night.

It's writ - en in the moon - light and pain - ted on the stars, we can't change ours. Don't give up on us, ba - by. We're still worth up on us, ba - by. Lord knows we've

one more try. And though we put a last one by, just for a rain - y eve - ning when may - be stars are come this far. Why can't we stay the way we are, the an - gel and the dream - er, who some - times plays the

few. Don't give up on us, I know we can still come through. I near - ly lost my head last night, you've got a fool? Don't give up on us, I know we can still come through. D.S. al Fine

right to stop be - liev - ing. There's still a lit - tle love left, e - ven so. Don't give

# DON'T IT MAKE MY BROWN EYES BLUE

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Words and Music by  
RICHARD LEIGH

Moderately slow (♩ = 3/4)

C Am Dm7 G7<sup>3</sup> C Am7 Bm7(b5) E7

Don't know when I'll be fine  
I did - n't mean

I've been so blue; \_\_\_\_\_  
when you're gone, \_\_\_\_\_  
to treat you bad, \_\_\_\_\_

don't know what's come o - ver you. \_\_\_\_\_  
I'll just cry all night long. \_\_\_\_\_  
did - n't know just what I had. \_\_\_\_\_

Am C/G D7/F# D7 F Em7 F G7

You've found some - one new, \_\_\_\_\_ and don't it make my brown eyes blue. \_\_\_\_\_  
Say it is - n't true, \_\_\_\_\_ and  
But hon - ey now I do, \_\_\_\_\_ and

2.3. F F/G C Fine Am Em7 F C Am Em7

don't it make my brown eyes blue. Tell me no se - crets, tell me some lies. Give me no rea - sons, give me

D.C. al Fine

F C Am Em7 F C Dm7 Em F F/G

al - i - bis. Tell me you love me and don't \_\_\_\_\_ let me cry. \_\_\_\_\_ Say an - y - thing but don't say good - bye. \_\_\_\_\_

# DON'T SIT UNDER THE APPLE TREE

(With Anyone Else but Me)

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Words and Music by  
LEW BROWN, CHARLIE TOBIAS  
and SAM H. STEPT

Moderately bright swing (♩ = 3/4)

F D7 Gm7 C7 Gm7 C7

Don't sit un - der the ap - ple tree with an - y - one else but me, }  
Don't go walk - ing down lov - ers' lane with an - y - one else but me, }

F C7 F Am7(b5) D7

an - y - one else but me, no, no, no! { Just re - mem - ber that I've been true to no - bod - y else but you, so  
Don't start show - ing off all your charms in some - bod - y else' - s arms. You  
don't sit un - der the ap - ple tree with an - y - one else but me, you're

1.3. Fine 2.

G7 Gm7 C7 F (Dm) (Gm7) (C7) F Gm7 F F7 Bb Gm7 C9

just be true to me. \_\_\_\_\_ me. \_\_\_\_\_ I'm so a - fraid that the plans we made un - der -  
must be true to to \_\_\_\_\_  
my L - O - V - E. \_\_\_\_\_

D.S. al Fine

F C7 F A7 Dm Dm7 Dm6 G9 C7 Dm7 Ebdim C7/E C7(f5)

neath those moon - lit skies will fade a - way and you're bound to stray if the stars get in your eyes. So,

Words and Music by  
SLIM WILLET

Love blooms at night, in day - light it dies. Don't let the stars get in your eyes. Oh, keep your heart for me, for some day I'll re -

turn, and you know you're the on - ly one I'll ev - er love. \_\_\_\_\_ Too man - y \_\_\_\_\_ { nights, \_\_\_\_\_ too man - y  
miles, \_\_\_\_\_ too man - y

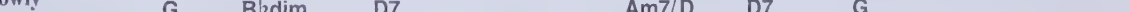
stars, \_\_\_\_\_ too man - y moons could change your mind. \_\_\_\_\_ If I'm gone too long, don't for - get where you be -  
days, \_\_\_\_\_ too man - y nights to be a - lone. \_\_\_\_\_ Oh, please keep your heart while \_\_\_\_\_ we're a

long. part. When the stars come out, re - mem - ber you are mine. Don't let the stars lin - ger in the moon - light while I'm gone. Don't let the

## DOWN BY THE OLD MILL STREAM

Words and Music by  
TELL TAYLOR

Slowly G B $\flat$ dim D7 Am7/D D7 G Bm



Down by the old mill stream, where I first met you, with your eyes of

blue, \_\_\_\_\_ dressed in ging - ham, too. \_\_\_\_\_ It was there I knew \_\_\_\_\_ that you loved me

Em Eb7 G Dm6 E7 A7 D7 1. G 2. G

true. You were six - teen, my vil-lage queen, by the old mill stream. Down by the stream.



# DON'T WANNA LOSE YOU

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Words and Music by  
GLORIA ESTEFAN

Moderately slow

Verse:

1. Some-times it's hard to make things clear, and know when to face the truth. \_ And I know \_ that the mo-ment is

here. \_ I'll o-pen my heart and show you in-side. My love has no pride or fear \_ with you; \_ I've got noth-ing to

hide. \_ So o-pen your eyes and see who I am, \_ and not who you want \_for me \_ to be. \_

*Chorus:*

I am on-ly my - self, \_ my - self. \_ I don't wan-na lose \_ you now. \_ We're gon-na get through \_ some-how. \_

Don't wan-na lose \_ you \_ now \_ or ev - er. \_ Ba-by, I've fi - n'ly found \_ cour-age to stand \_ my ground. \_ But if you

want me, I'll be \_ a - round \_ for - ev - er. \_ 2. We all make mis - ev - er, \_ for - ev - er, \_ yeah, yeah. \_ I

*Chords: Fmaj7, Bbmaj7, Fmaj7, Bbmaj7, Fmaj7, Dm7, Ebmaj9, Bb/C, F/Eb, C7sus, D.S., 2, 3, etc., Repeat and fade*

Verse 2:

We all make mistakes, or lose our way.  
We stood the test of time.  
I know it's the way it will stay.  
It's all up to you to tell me to go,  
'Cause it won't be me to walk away  
When you're all that I know.  
Now I know ...  
(To Chorus:)

# DON'T WORRY 'BOUT ME

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Words by TED KOEHLER  
Music by RUBE BLOOM

Moderately

Don't wor - ry 'bout me, \_ I'll get a - long. \_ For - get a - bout me, \_

\_ be hap-py my love. \_ Let's say that our lit-tle show is o-ver and so the sto - ry ends. \_ Why not

*Chords: Eb7(b9), Abmaj9, Ab6, Abmaj9, Ab6, Eb7(b9), Ab6, Bdim7, Bbm7, Bbm7(b5), Bbm6*

Fm7 Bb7(b9) Bbm7/Eb Bbm7/F F#dim Eb7/G Eb7(b9) Abmaj9 Ab6  
 call it a day the sen-si-ble way, and still be friends! — “Look out for your-self,” — should be the rule. —  
 Abmaj7 Ab Bb7(b9) Ab7 Ab7(b5) Db Dbm6  
 — Give your heart and your love to whom-ev-er you love. Don’t be a fool. — Dar-ling, why should you cling to some fad-ing thing that  
 Ab/C Eb7sus/Bb Eb/Bb Ab/C Adim Bbm7 Eb7(b9) 1. Ab Bdim7 Bbm7 Eb7 2. Ab Fm7 Bbm7 Eb7 Ab  
 used to be? — If you can for-get, — don’t wor-ry ’bout me. Don’t me. —

## DON'T YOU KNOW I CARE

(Or Don't You Care to Know)

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Words by MACK DAVID  
Music by DUKE ELLINGTON

Slowly  
 Ddim Eb Bb7(b9) Bb7(b9/5) Bbm9/Eb Eb9 F11 Bb9 Eb Fm7 E9  
 Don't you know I care or don't you care to know — If you know I  
 Eb C7 Fm7 Bb7(b9) Eb Bb7(b9) Eb Bb7(b9) Bb7(b9/5) Bbm9/Eb Eb9  
 care, how can you hurt me so? — Dar - ling, you are part  
 F11 Bb9 Eb Fm7 E9 Eb C7 Fm7 E9 Eb  
 of ev'-ry breath I take. — Will you break my heart or give my heart a break? — I  
 Gm Am7(b5) D7 Gm Gb7 Cb Ebm  
 can't fig-ure out — what love's all a - bout, — and where I fit in - to your scheme. — Am I wast-ing time? — Please  
 F7(b9) Cb9 Bb9 Bb7(b9) Eb Bb7(b9) Bb7(b9/5) Bbm9 Eb9 F11 Bb9  
 tell me, 'cause I'm — down to my last dream? Won't you please be fair? Love me or let me go. —  
 Eb Fm7 E9 Eb C7 Fm7 Bb7(b9) 1. Eb Ddim 2. Eb Ab Eb  
 — Don't you know I care, or don't you care to know? — Don't you —

# DON'T YOU WORRY 'BOUT A THING

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Words and Music by  
STEVIE WONDER

**Moderate Latin rhythm**

Em Em(maj7) Em7 *Wamp* Em6 *Last time* Em6

1. Ev -

Em Em(maj7) Em7 A7 Dm7 G7 Cmaj7 F9(♯11) Em Em(maj7) Em7

- 'ry - bod - y's got a thing, but some don't know how to han - dle it. You're al - ways reach - in' out -  
say your style of life's a drag, and that you must go oth - er plac - es. But just don't you feel -

3. *Ad lib. vocals 8va...*  
- 'ry - bod - y needs a change, a chance to check out the new. But you're the on - ly one -

A7 Dm G7 Cmaj7 F9(♯11) G

- in vain, just tak - ing the things not worth hav - ing.  
- too bad when you get fooled by smil - ing fa - ces. But don't you wor - ry 'bout a thing.  
- to see the chang - es you take your - self through.

G9 B7(♯5) Cmaj7 Bmaj7 B♭maj7 Amaj7 *To Coda* 1. C/D

Don't you wor - ry 'bout a thing, ma - ma. 'Cause I'll be stand - in' on the side when you check it out.  
on the side  
on the side  
in the wings

G(2) B7(♯5) 1. 2. 3. G F♯ F E E♭ D

2. You when you check it out, off your trip.

1. 3. 2. *To Next Strain* 4. *D.S. al Coda*

G(2) G(2) B7(♯5) G(2) B7(♯5) Em Em(maj7) Em7 Em6 Fmaj7

when you get Don't you wor - ry 'bout a 4. Hey ev - thing.  
(Sung 8va)

1. 2. *D.S. al Coda* 1. 2. *Coda* G(2)

Don't you wor - ry 'bout a when you check it out.

B7(♯5) Em Em(maj7) Em7 Em6 Fmaj7 *Repeat ad lib. and fade*

Don't you wor - ry 'bout a thing. Don't you wor - ry 'bout a

# DOWN BY THE RIVERSIDE

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Words and Music by  
DAZZ JORDAN

**Moderately** F C7

I met my lit - tle bright-eyed doll }  
asked her for a lit - tle kiss, }  
wed my lit - tle bright-eyed doll }

down by the riv - er - side, down by the



**F**

riv - er - side, \_ down by the riv - er - side. \_ { I met my lit - tle bright-eyed doll \_ }  
 { I asked her for a lit - tle kiss \_ }  
 { I'd wed my lit - tle bright-eyed doll \_ } down by the

**C7** **F** **F** **F7** **F** **Bb** **F** *To Next Strain* *Fine*

riv - er - side, \_ down by the riv - er - side. \_ I side. \_ She said, "Have side. \_

**Bb** **Bb7** **F** **C7** **Gm7** **C7** **F** **F7**

pa - tience lit - tle man, \_ I'm sure you'll un - der - stand \_ I hard - ly know your name. \_ I said, "If

**Bb** **Bb7** **F** **G7** **C7** *D.C. al Fine*

I can have my way, \_ may - be some sweet day \_ my name and yours will be the same. \_ I'd

## DOWN IN THE BOONDOCKS

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Words and Music by  
 JOE SOUTH

**Solid rock**  
**Chorus:**

**G** **C** **D** **C**

Down in the boon-docks, down in the boon-docks, peo-ple put me down 'cause that's the side of town I was

**G** **C**

born in. \_ I love her, \_ she loves me, \_ but I don't fit \_ in her so - ci - e - ty, \_

*To Coda*  $\oplus$  *Verse:*

**D** **C** **Bm** **Am** **G** **G** **C**

Lord, have mer-cy on the boy from down in the boon - docks. \_ 1. Ev - 'ry night I watch the lights from the house up on the  
 2. See additional lyrics

**G** **Em** **B7** **Em** **Am7**

hill. I love a girl who lives up there, and I guess I al - ways will. But I don't dare knock

**D7** **Am7** **D7** **Am7** **D7** **Am7**

on her door, 'cause her dad-dy is my boss man. So I have to try to be con - tent, just to see her when - ev - er I

1. *D.C.* 2. *D.C. al Coda*  $\oplus$  *Coda* *Repeat and fade*

**D7** **D7** **D** **C** **Bm** **Am** **G**

can. time. Lord, have mer-cy on the boy from down in the boon - docks. \_

*Verse 2:*

One fine day I'll find a way to move from this old shack.  
 I'll hold my head up like a king, and never, never will look back.  
 Until that morning, I'll work and slave and I'll save every dime.  
 But tonight she'll have to steal away to see me one more time.  
 (To Chorus:)

## DOWN IN THE VALLEY

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TRADITIONAL FOLK SONG

**Slowly**

C G7 C

Down in the val - ey, val - ley so low, \_\_\_\_\_ hang your head o - ver, hear the wind blow.

G7 C

Hear the wind blow, \_\_\_\_\_ love, hear the wind blow. \_\_\_\_\_ Hang your head o - ver and hear the wind blow. \_\_\_\_\_

## DOWN ON THE CORNER

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Words and Music by  
JOHN C. FOGERTY

**Brightly**

N.C. Verse: C G

Ear - ly in the eve - nin' just a-bout sup-per-time, \_\_\_\_\_  
 Roos-ter hits the wash - board and peo-ple just got to smile. \_\_\_\_\_  
 You don't need a pen - ny just to hang a - round. \_\_\_\_\_

C G C F

\_\_\_\_\_ o - ver by the court - house, they're start-ing to un - wind. \_\_\_\_\_  
 Blink - y thumps the gut \_\_\_\_\_ bass and so - los for a - while. \_\_\_\_\_  
 But if you've got a nick - el, won't you lay your mon-ey down? \_\_\_\_\_

C G C F

try - ing to bring you up. \_\_\_\_\_  
 on his ka - la - ma - zoo. \_\_\_\_\_  
 there's a hap - py noise. \_\_\_\_\_

Wil - ly picks a tune \_\_\_\_\_ out and he blows it on the harp. \_\_\_\_\_  
 Wil - ly goes in - to \_\_\_\_\_ a dance and dou - bles on ka - zoo. \_\_\_\_\_  
 Peo - ple come from all \_\_\_\_\_ a - round to watch the mag - ic boy. \_\_\_\_\_

Down on the cor -

C G C F C G C

ner, out in the street, \_\_\_\_\_ Wil - ly and the Poor Boys are play-in'. Bring a nick - el, tap your feet. \_\_\_\_\_

1.2. D.S. 3. Repeat ad lib. and fade

## DREAM LOVER

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Words by CLIFFORD GREY  
Music by VICTOR SCHERTZINGER

**Moderately**

D Bm Em C7 A7 D Em A7 D

Dream lov - er, fold your arms a - round me. Dream lov - er, your ro-mance has found me. I'm

F#7 Em7 A7 D B7 Em7 A7 D Bm Em C7 A7 D

held in your spell, know-ing so well dreams nev - er tell. \_\_\_\_\_ We two can leave the world be - hind us. No -

Em A7 D F#7 Bm E7 D A9 D

bod-y in-dis-creet can find us. Dream lov - er of mine, se - crets di - vine I am shar-ing with you. \_\_\_\_\_

## THE DREAM OF OLWEN

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Words by WINIFRED MAY  
Music by CHARLES WILLIAMS

Moderately

Ol - wen, I hear you call to me at moon-rise a-cross a gol - den sea. Soft - ly, the waves make mel - o - dy to  
Ol - wen it is your face I see that wak - ens in ev-'ry place for me, mu - sic of van - ished ecs - ta - cy, that

ech - o my song of mem - o - ry. Ol - wen, come to me, I im - plo - re. Tell me, where shall I find you? Ol - wen, till the  
ech - oes in - to e - ter - ni - ty. Ol - wen, in the wings of the wind, fond - ly your voice is fall - ing, call - ing from a

stars shine no more, true un-to you I shall be. world a-part. And strange-ly you seem to an - swer the dream in my heart. Fine

Deep in the blue that veils the night, the light in the west has fad - ed. But  
I must pur - sue, till dawn breaks through, the dream I am dream - ing of you, be - lov - ed. D.C. al Fine

## DRINKING CHAMPAGNE

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Words and Music by  
BILL MACK

Country shuffle

I'm drink-ing cham-pagne, feel-ing no pain till ear-ly morn-ing. Din-ing and danc-ing with  
mind.

ev-'ry pret-ty girl I can find. I'm hav-ing a fling with a pret-ty young thing till ear-ly morn-ing,

know-ing to-mor-row I'll wake up with you on my mind. Guilt-y wake up with you on my

wake up with you on my mind. con-science, I guess, though

I must con - fess, I nev-er loved you much when you were mine. So, I'll keep So, I'll keep



# DRINK TO ME ONLY WITH THINE EYES

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TRADITIONAL

Slowly

D A7 D Em B7 Em D G D A7 D

Drink to me on - ly with — thine eyes — and I — will pledge with mine. —

A7 D Em B7 Em D G D A7 D

Or leave a kiss with - in — the cup — and I'll — not ask for wine. — The thirst — that from the soul — doth rise, doth

G D E9 D A7 D A7 D Em B7 Em D G D A7 D

ask a drink — di - vine. — But might I of Jove's nec - tar sip, — I would — not change for thine.

# THE DRUNKEN SAILOR

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TRADITIONAL FOLK SONG

Brightly

Dm C

Oh, what shall we do with the drunk - en sail - or? What shall we do with the drunk - en sail - or?

Dm C Dm

What shall we do with the drunk - en sail - or, ear - lye in the morn - ing? Way, hey, and up she ris - es,

C Dm C Dm

way, hey, and up she ris - es, way, hey and up she ris - es, ear - lye in the morn - ing.

# DUKE'S PLACE

(C Jam Blues)

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Lyrics by  
RUTH ROBERTS, BILL KATZ  
and ROBERT THIELE  
Music by  
DUKE ELLINGTON

Moderately fast swing (♩ = 3 8)

F7 Bb9

Ba-by, take me down to Duke's Place. Wild-est box in town is Duke's Place.  
Sax-es do their tricks in Duke's Place. Fel - las swing their chicks in Duke's Place.

Gm7 C7sus C7 F Dm7 1. Gm7 C7 2. Gm7 C7 F7

Love that pia-no sound in Duke's Place. You find your-self a seat, and when you wan-na eat, you  
Come on, get your kicks in Duke's Place.

Bb9 F7

look a-round and yell, "Wait - er." — You fill your cup chock — full of dreams and drink it up. — You're jet-tin' a - long with your

C13 F Dm7 Gm7 C9 F7

girl - ie. — It's af-ter three o - clock, but ba-by, it's ear - ly. — If you've nev-er been to Duke's Place,

B $\flat$ 9 Gm7 C7sus C7 F F13

take your toot-sies in-to Duke's Place. Life is in a spin in Duke's Place.

## EASY

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Words and Music by  
LIONEL RICHIE

Moderate, swing 16th-note feel

A $\flat$  Cm7 B $\flat$ m7 B $\flat$ m7/E $\flat$  A $\flat$  Cm7

1. Know it sounds fun-ny, but I just can't stand the pain; \_ girl, I'm leav - ing you \_ to-mor-row. \_

B $\flat$ m7 B $\flat$ m7/E $\flat$  A $\flat$  Cm7 B $\flat$ m7 B $\flat$ m7/E $\flat$  A $\flat$  Cm7

Seems to me, \_ girl, you know I've done all \_ I can. You see I begged, stole \_ and I bor-

Chorus: A $\flat$  Cm7 B $\flat$ m7 B $\flat$ m7/E $\flat$

- rowed, \_ yeah \_ ooh. That's why I'm eas - y. \_ I'm eas - y like Sun-day morn -

A $\flat$  Cm7 B $\flat$ m7 B $\flat$ m7/E $\flat$  A $\flat$  Cm7 B $\flat$ m7 B $\flat$ m7/E $\flat$

- ing. That's why I'm eas - y. \_ I'm eas - y like Sun-day morn -

1. D.C. 2. A $\flat$  Bridge: G $\flat$ maj7 Fm7 E $\flat$ m7 E $\flat$ m7/A $\flat$  D $\flat$ /F

- ing. ing. I wan-na be high, \_ so \_ high. I wan-na be

G $\flat$ maj7 Fm7 E $\flat$ m7 E $\flat$ m7/A $\flat$  D $\flat$ /F

free to know \_ the things \_ I do \_ are right. \_ I wan - na be free, \_

D.S.  $\text{trill}$  and fade G $\flat$ maj7 Fm7 E $\flat$ m7 E $\flat$ m7/A $\flat$  C $\flat$ /G $\flat$  G $\flat$ /D $\flat$  C $\flat$ /E $\flat$  D $\flat$  A $\flat$  Cm7 B $\flat$ m7 B $\flat$ m7/E $\flat$

\_ just \_ free, oh, \_ babe. That's why I'm eas -

Verse 2:  
Why in the world would anybody put chains on me?  
I've paid my dues to make it.  
Everybody wants me to be what they want me to be.  
I'm not happy when I try to fake it.  
(To Chorus:)

Featured in the Paramount Picture "EASY LIVING"

**EASY LIVING**Copyright © 1937 (Renewed 1964) by FAMOUS MUSIC CORPORATION  
All Rights ReservedBy LEO ROBIN and  
RALPH RAINGERModerate (♩ =  $\frac{3}{4}$ )

Eb Edim Fm Bb7 Eb Cm Ab Abm Eb C7  
 Liv-ing for you is eas-y liv-ing. It's eas-y to live when you're in love, and I'm so in love, there's  
 nev-er re-gret the years I'm giv-ing. They're eas-y to give, when you're in love, I'm hap-py to do what -

1. Fm Bb9 Bb7(#5) Eb Edim Fm7 Bb7 2. Fm Bb9 Eb Fm7 F#dim Eb  
 noth-ing in life but you. I ev-er I do for you. For

B7 Gb7 B7 Gb7 B7  
 you, may-be I'm a fool but it's fun. Peo-ple say you rule me with one wave of your hand;

Abm Fm7 Bb7 Bb+ Eb Edim Fm Bb7  
 — dar-ling it's grand. They just don't un-der-stand. Liv-ing for you is eas-y liv-ing. It's

Eb Cm Ab Abm Eb C7 Fm Bb9 Eb  
 eas-y to live when you're in love. And I'm so in love, there's noth-ing in life but you.

From the Broadway Musical Production "ANNIE"

**EASY STREET**Copyright © 1977 by CHARLES STROUSE and EDWIN H. MORRIS & CO.  
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All Rights ReservedWords by MARTIN CHARNIN  
Music by CHARLES STROUSE

Rubato

Am G C Fm C Fm C E7  
 I re-mem-ber the way our saint-ed moth-er would sit and croon us her lull-a-by. She'd say,

Am G C Fm C E/B Am E Am G  
 "Kids, there's a place that's like no oth-er; you got-ta get there be-fore you die. You don't get there by play-in' from the

C Fm C Fm C E7 Am G C Fm  
 rule book; you stack the a-ces, you load the dice!" Moth-er dear, oh I know you're down there lis-t'nin'; we're gon-na



C E/B Am G7 C C7 F Ab7 C E7/B

fol - low your sweet ad - vice to: { Eas - y Street! Eas - y Street! Where you the

Am D7 G9 3 G7 C C7 F Fm6 C A7

sleep 'til noon (Yeah yeah yeah!). She'd re - peat: "Eas - y Street! bet - ter rich folk play (Play all day!). Move them feet Eas - y Street; when you

1. D7 G7 C E7 2. D7 G7 C/G F7 C/G F7 C/G F7 C9

get there soon." You don't get there, stay!

From the Broadway Musical Production "HAIR"

## EASY TO BE HARD

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Words by JAMES RADO  
and GEROME RAGNI  
Music by GALT MacDERMOT

Moderately slow

Fmaj7 D7 Fmaj7 D7 G

How can peo - ple be so heart - less? How can peo - ple be so cruel? Eas - y to be hard,  
How can peo - ple have no feel - ings? How can they ig - nore their friends? Eas - y to be proud,

Am D7 1. G Am D7 2. G G7 C Gm C Gm

eas - y to be cold. "No." Es - pe - cially peo - ple who care a - bout strang - ers, who

C Gm C Gm Am D7 Am D7 Am D7 G

care a - bout e - vil and so - cial in - jus - tice. Do you on - ly care a - bout the bleed - ing crowd? How a - bout a need - ing friend?

Fmaj7 D7 Fmaj7 D7 G

{ How can peo - ple be so heart - less? How can peo - ple be so cruel? Eas - y to give in,  
{ How can peo - ple have no feel - ings? You know I'm hung up on you. Hard to sur - ren - der,

Am D7 G 1. D.S. 2. G7 Am D7 Fmaj7 D7

eas - y to help out. How can peo - ple be so heart - less?  
hard to be eas - y.

Fmaj7 D7 G Am D7 G Am D7

How can peo - ple be so cruel? Eas - y to be hard, eas - y to be cold. Eas - y to be  
proud, eas - y to say "No." Eas - y to be

Repeat and fade

From the M-G-M Motion Picture "SWEET BIRD OF YOUTH"

## EBB TIDE

Copyright © 1953 (Renewed 1981) EMI ROBBINS CATALOG INC.  
All Rights ReservedLyric by CARL SIGMAN  
Music by ROBERT MAXWELL

*Slowly*

G7 Cmaj7 Am7 Dm7 G7 C Bb6

First the tide \_\_\_\_\_ rush-es in \_\_\_\_\_ plants a kiss \_\_\_\_\_ on the shore, then rolls \_\_\_\_\_ out to sea, \_\_\_\_\_ and the  
rush \_\_\_\_\_ to your side \_\_\_\_\_ like the on - com-ing tide with one \_\_\_\_\_ burn-ing thought; \_\_\_\_\_ will your

1. A7 Dm7(b5) G7 A7 A7/E A7(b5)/Eb Dm E7 3 3

sea \_\_\_\_\_ is ver - y still once more. So I arms \_\_\_\_\_ o-pen wide? At last we're face to face and as we

Am Am7/G Fm6 C/G C+/G# Am7 Dm7 G7 rit. C a tempo Am7

kiss through an em-brace I can tell, I can feel, you are love, you are real, real - ly mine \_\_\_\_\_ in the rain \_\_\_\_\_ in the

Fm6 Dm7 G7 Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7 Cmaj7

dark, in the sun. Like the tide \_\_\_\_\_ at its ebb \_\_\_\_\_ I'm at peace \_\_\_\_\_ in the web of your arms. \_\_\_\_\_

## ELMER'S TUNE

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All Rights ReservedWords and Music by  
ELMER ALBRECHT, SAMMY GALLOP  
and DICK JURGENS

*Moderately* (♩ = ♩♩)

G7 C6/9

Why are the stars al - ways wink-in' and blink-in' a - bove? What makes a fel - low start think-in' of  
la - dy of eight - y go out on the loose? Why does a gan - der me - an - der in  
gur - dies, the bird - ies, the cop on the beat; the can - dy mak - er, the bak - er, the

To Coda ⊕ 1. D7 G9 G+ C

fall - in' in love? It's not the sea - son, the rea - son is plain as the moon; \_\_\_\_\_ it's just El - mer's tune. What makes a  
search of a goose? What puts the kick in a chick-en, the mag-ic in June? \_\_\_\_\_  
man on the street; the cit - y charm-er, the farm-er, the man in the moon, \_\_\_\_\_

2. D7 G9 C6/9 F C F C

It's just El - mer's tune. Lis - ten, \_\_\_\_\_ lis - ten, \_\_\_\_\_ there's a lot you're li' - ble to be miss - in'. \_\_\_\_\_

D.S. al Coda

D7 G7 Dm7 G7

Sing it, \_\_\_\_\_ swing it, \_\_\_\_\_ an - y old way and an - y old time. The hur - dy

⊕ Coda

D7 G7 C6/9

all sing El-mer's tune. \_\_\_\_\_

# EL CHOCLO

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A.G. VILLOLDO

Tango

# EL CUMBANCHERO

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Spanish Words and Music by  
RAFAEL HERNANDEZ

Lively



## ELUSIVE BUTTERFLY

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All Rights ReservedWords and Music by  
BOB LIND

Moderately

C Dm G7 C

1. You might wake up some morn - in', \_\_\_\_\_ to the sound of some-thing mov - ing past your win - dow in the  
2. Out on the new hor - i - zon, \_\_\_\_\_ you may see the float - ing mo - tion of a dis - tant pair of

Dm G7 Dm G7 C

wind. \_\_\_\_\_ And if you're quick e - nough to rise, you'll catch the fleet-ing glimpse of some - one's fad - ing shad - ow. \_\_\_\_\_  
wings. \_\_\_\_\_ And if the sleep has left your ears, you might hear foot-steps run - ning through an o - pen mead-ow. \_\_\_\_\_

Dm G7 C G7 C Dm

Don't be con - cerned, \_\_\_\_\_ it will not harm you; \_\_\_\_\_ it's on - ly me pur-su-ing some-thing I'm not sure of. \_\_\_\_\_ A-cross my dream, \_\_\_\_\_

G7 C G7

\_\_\_\_\_ with nets of won - der, \_\_\_\_\_ I chase the bright e - lus - ive but - ter - fly of love. \_\_\_\_\_ love. \_\_\_\_\_

1. C 2. C

## ELVIRA

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DALLAS FRAZIER

Moderately

C G7 C Verse: C7

El - vir - a, El - vi - ra. My heart's on fi - re for El - vir - a. 1. Eyes that look like

G7 C7

heav-en, lips like cher-ry wine, that girl can sho' nuff make my lit-tle light shine. \_\_\_\_\_ I get a fun - ny

F7 C7 G7 C7 C Chorus: C

feel - ing up and down my spine, 'cause I know that my El - vir - a's mine. \_\_\_\_\_ I'm sing-in' El - vir - a,

G7 C C B C

El - vir - a. My heart's on fi - re for El - vir - a. Gid-dy-up, a oom pa-pa oom pa-pa mow mow,

B C G7 1. C 2. C D.S. al fade

gid-dy-up, a oom pa-pa oom pa-pa mow mow. Hi - yo Sil-ver, a - way. \_\_\_\_\_ 2. To - way, \_\_\_\_\_ El -

Verse 2:

Tonight I'm gonna meet her  
At the Hungry House Café,  
And I'm gonna give her all the love I can.  
She's gonna jump and holler  
'Cause I saved up my last two dollars,  
And we're gonna search and find that preacher man.  
(To Chorus:)

From "THE AMERICANIZATION OF EMILY"

## EMILY

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Lyrics by JOHNNY MERCER  
Music by JOHNNY MANDEL

Moderately slow

Cmaj7 Am7 Dm7 G7 G7(b9) C Am7 Gm7/C C7(b9) F#sus F Fmaj7 Fm6  
 Em - i - ly, Em - i - ly, Em - i - ly \_\_\_\_\_ has the mur - mur-ing sound of May. \_\_\_\_\_ All  
 A/C# F#m7 Bm7 Bm7/E E7(b9) Am7 D9 Dm7 G7(15)  
 sil - ver bells, cor - al shells, car - ou - sels \_\_\_\_\_ and the laugh - ter of chil - dren at play say  
 Cmaj7 Am7 Dm7 G7 G7(#5) Cmaj9 D9(b5) C7 C7(#5) Fmaj7 F(#5) F6 Bm7/E E7(b9)  
 Em - i - ly, Em - i - ly, Em - i - ly. \_\_\_\_\_ And we fade to a mar - vel-ous view, two  
 Am B7(15) B7(b9) Em7 A9 C#dim Dm7 G7 G7(#5) Em7 A9 A7(#5) Dm9  
 lov - ers a - lone and out of sight \_\_\_\_\_ see - ing im - a - ges \_\_\_\_\_ in the fire - light. \_\_\_\_\_ As my eyes vis - ual -  
 Fm9(#5) Fm6 Fm7 Em7 A9 A7(15) Dm7 G9 G7(#5) 1. C6 Am9 Dm7 G7(b9) 2. C6/9  
 ize a fam - i - ly, \_\_\_\_\_ they see dream-i - ly, Em - i - ly too. \_\_\_\_\_ too. \_\_\_\_\_

## EMPEROR WALTZ

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JOHANN STRAUSS

Moderate waltz

C G7/D C G7/B /D C/E G7 C  
 G7/D C#dim7 Dm F Cmaj7/G F Dm7 G7 C Dm/F  
 G7 C Dm/F  
 E7/G# Am G7/B G7/D 1. G7 C 2. G7 C

# ENCHANTED SEA

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Words and Music by  
FRANK METIS and  
RANDY STARR

Moderately slow

Am G Am G Am B $\flat$  A Am G Am

There is a sea, the En-chant-ed Sea, that on-ly lov-ers know. It sings a song as it flows a-

G Am B $\flat$  A Dm Dm7 Dm6 Dm7 Dm Dm7 Dm Dm7 Dm6 Dm7

long with waves that whis-per low. When love is true, it will be end-less and deep as the

Dm E Am G Am G Am B $\flat$  1. A 2. A

deep blue sea. Your ten-der love brings the mag-ic of the En-chant-ed Sea to me. There me.

# EVERYDAY

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Words and Music by  
NORMAN PETTY and  
CHARLES HARDIN

Moderately

E A/E B/E A/E E A/E B/E A/E E C $\sharp$ m7

Oh, ev-er-y day —  
ev-er-y-day —

F $\sharp$ m7 B G $\sharp$ m7 C $\sharp$ m7 F $\sharp$ m7 B7 G $\sharp$ m7 C $\sharp$ m7 F $\sharp$ m7 B7sus

it's a get-tin' clos-er; go-ing fast-er than a roll-er coast-er } Love like yours will sure-ly come my —  
seems a lit-tle fast-er. All my friends, they say, "Go on up and ask her."

1. E A/E B/E A/E B/E E9 A 2. C/D D C/D

way. Yeah, Oh, ev-er-y-day — seems a lit-tle strong-er, and ev-er-y-day — lasts.

D G C/G G C B A/B

— a lit-tle long-er. Come what may, — do you ev-er long for true love from me like I long — for you, ba-by? Say

E C $\sharp$ m7 F $\sharp$ m7 B G $\sharp$ m7 C $\sharp$ m7 F $\sharp$ m7 B G $\sharp$ m7 C $\sharp$ m7 F $\sharp$ m7 B7sus

ev-er-y day — seems a lit-tle clos-er; go-ing fast-er than a roll-er coast-er. Love like yours will sure-ly come my —

1. E A/E B/E A/E G $\sharp$ m7 C $\sharp$ m7 F $\sharp$ m7 B7sus 2. To Next Strain 1. F $\sharp$ m7 B7 B/E A/E E A/E

way. Yes, a love like yours will sure-ly come my

B/E A/E E C $\sharp$ m7 F $\sharp$ m7 F $\sharp$ m7/B E C $\sharp$ m7 F $\sharp$ m7 F $\sharp$ m7/B F $\sharp$ m7 E9

(way.) Ooh, ev-er-y day. Ooh, ev-er-y Ooh, —



# THE ENTERTAINER

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By SCOTT JOPLIN

Not fast  
N.C.

Chords and musical notation are present throughout the score, including:

- Staff 1: G
- Staff 2: C, C7/G, F, C/E, /G, G7, C, G, C, C7/G, F, C/E, Cm6/Eb
- Staff 3: D7, G7, C, C7/G, F, C/E, /G, G7, C
- Staff 4: C7/Bb, F/A, Fm/Ab, C/G, G7, To Coda, C, G, C
- Staff 5: C, F, Fm, C/E, C
- Staff 6: /E, Cm6/Eb, G/D, D7, G7, C
- Staff 7: F, Fm, C/E, C7, F, F#dim7, C/G, D7, G7
- Staff 8: 1. C, 2. C, G, D.S. al Coda, Coda, C, F, Bb, Dm, Gm
- Staff 9: /Bb, Gm, G#dim, F/A, Dm, E7, Am, C7/G, F, Bb, Dm
- Staff 10: Gm, /Bb, Gm, G#dim, F/A, D7, F/C, C7, F N.C., F, F, F#dim7
- Staff 11: C/G, D7, G7, C, Dm/F, C
- Staff 12: G7, Ebdim7, C/E N.C., Dm/F
- Staff 13: C, F, C/G, F#dim7, C/G, D7, G7, C N.C., C

# EVERYTHING OLD IS NEW AGAIN

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Words and Music by  
PETER ALLEN and  
CAROLE BAYER SAGER

Moderate swing (♩ = ♪♩)

C D9 C C/B<sup>b</sup> A7 D9

When trum-pets were mel-low and ev-'ry gal on-ly had one fel-low, no need to re-  
your Long Is-land Jazz Age par-ties, wait-er, bring us some more Ba-car-dis, we'll or-der now what they  
Don't throw the past a-way, you might need it some rain-y day. Dreams can come

To Coda ⊕ 1.

G7sus G7 C C/B<sup>b</sup> F/A A<sup>b</sup>7(♭5) G7 C C7/B<sup>b</sup> F/A A<sup>b</sup>7(♭5) G7 C

mem-ber when \_ 'cause ev-'ry-thing old is new a-gain.\_ Danc-in' at  
or-dered then, \_ 'cause ev-'ry-thing old is  
true a-gain, \_ when ev-'ry-thing old is

12. G7 C E7 B<sup>b</sup>7(♭5) A7

new a-gain.\_ Get out your white suit your tap shoes and tails, \_ let's go back-wards when all \_

D13 G13 G7(♯5) D.C. al Coda

\_ else fails, \_ And mov-ie stars you thought were long dead now are \_ framed be-side your bed, \_

⊕ Coda

G7 C C/B<sup>b</sup> F/A A<sup>b</sup>7(♭5) G7 C E7

new a-gain.\_ Get out your white suit, your tap shoes and tails, \_

A7 D13 G7 N.C. G7 E<sup>b</sup>

Put it in back-ward when for-ward fails, \_ But leave \_ Gret-a Gar-bo a-lone, \_ be a mov-ie star on your own, \_ And don't \_ throw the

F7 E<sup>b</sup> Gm7 C7 F7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>/C<sup>b</sup> B7(♭5)

past a-way, \_ you might need it some rain-y day, \_ Dreams can come true a-gain, \_ when ev-'ry-thing old is

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>/C<sup>b</sup> B7(♭5) B<sup>b</sup>7 E<sup>b</sup> freely Cm7 F7 B<sup>b</sup>7 E<sup>b</sup> a tempo

new a-gain.\_ I might fall \_ in love with \_ you a-gain.\_

# EV'RY DAY OF MY LIFE

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Words and Music by  
JIMMIE CRANE and  
AL JACOBS

Moderately

Ev - 'ry day of my life, I'll be in love with you. Ev - 'ry day of my life, I prom - ise I'll be true. I'll nev - er make you cry, and as the years go by I'll al - ways try to do what pleas - es you. Ev - 'ry day of my life, I'll need you close to me, and if I have my way, that's where you'll al - ways be. I'll prove how much I love you o - ver and o - ver a - gain, ev - 'ry mo - ment I live, ev - 'ry day of my life.

Chords: C, C7(♯5), F, G7, Dm7, G7, G7(♯5), Cmaj7, C6, Gm7, C7, F, Dm, G7, G9, Cmaj7, Am7, D7, Dm7, G7, C, C7(♯5), F, G7, Dm7, G7, F7(♭5), E7, Gm6, A7, Dm, Dm7, Fm6, C/E, Em7, A7, Dm, G, G7, G7(♭9), C.

# FALLING IN LOVE AGAIN

(Can't Help It)

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Words and Music by  
FREDERICK HOLLANDER  
Revised Lyric by SAMMY LERNER

Slow waltz

Fall - ing in love a - gain; nev - er want - ed to. What am I to do? Can't help it! Love's al - ways been my game. Play it how I may, I was made that way. Can't help it! Men clus - ter to me, like moths a - round a flame. And if their wings burn, I know I'm not to blame. Fall - ing in love a - gain; nev - er want - ed to. What am I to do? Can't help it!

Chords: E♭, E♭7, A♭, A♭m, E♭, Fm7, Fm7(♭5), B♭7, E♭, Adim, B♭7, E♭, E♭7, A♭, A♭m, E♭, Fm7, Fm7(♭5), B♭7, E♭, Am7(♭5), D7, G7, Cm, F7, B♭, Edim, B♭7, B♭(♭5), E♭, E♭7, A♭, A♭m, E♭, B♭m, C7, Fm7, Fm7(♭5), B♭7, E♭.



From the M-G-M Motion Picture "FAME"

## FAME

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Lyric by DEAN PITCHFORD  
Music by MICHAEL GORE

Moderate dance beat

**Verse:**

Ba-by, look at me and tell me what you see.  
Ba-by, hold me tight, 'cause you can make it right.

You ain't seen the best of me yet. Give me time; I'll make you forget the rest. I've got more  
You can shoot me straight to the top. Give me love and take all I got to give. Ba-by, I'll

in me, and you can set it free. I can catch the moon in my hand.  
be tough. Too much is not enough. I can ride your heart till it breaks.

**Chorus:**

Don't you know who I am? } Re-mem-ber my name, fame! I'm gon-na live for-ev-er.  
Ooh, I got what it takes. }

I'm gon-na learn how to fly high! I feel it com-in' to-ge-th-er. Peo-ple will see me and die.

Fame! I'm gon-na make it to heav-en. Light up the sky like a flame; fame!

I'm gon-na live for-ev-er. Ba-by, re-mem-ber my name. (Re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber,

re-mem-ber, re-mem-ber, re-mem-ber, re-mem-ber.)

name, fame!

# FASCINATION

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Words by DICK MANNING  
 Music by F.D. MARCHETTI

**Moderate waltz**

**C** **C/E** **E<sup>b</sup>dim** **Dm A7**

It was fas - ci - na - tion I know, \_\_\_\_\_ and it might have end - ed right then at the start. \_\_\_\_\_  
 na - tion I know, \_\_\_\_\_ see - ing you a - lone with the moon - light a - bove: \_\_\_\_\_

**Dm** **Dm7/G G7**

1. \_\_\_\_\_  
 — Just a pass - ing glance, \_\_\_\_\_ just a brief ro - mance, \_\_\_\_\_ and I might have gone on my way emp - ty heart - ed. \_\_\_\_\_  
 — then I touched your \_\_\_\_\_

**Dm** **G7** **Dm7** **G7** **C**

2. \_\_\_\_\_  
 — It was fas - ci - hand, and next mo - ment I kissed you. \_\_\_\_\_ Fas - ci - na - tion turned to love. \_\_\_\_\_

# FEELINGS

(¿Dime?)

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Spanish Lyrics by THOMAS FUNDORA  
 English Words and Music by MORRIS ALBERT

**Moderately**

**Em** **Em/D<sup>#</sup>** **Em/D** **A7** **Am7** **D7** **G** **F<sup>#</sup>m7 B7**

Feel - ings, \_\_\_\_\_ noth - ing more than feel - ings, \_\_\_\_\_ try - ing to for - get my feel - ings of love.

**Em** **Em/D<sup>#</sup>** **Em/D** **A7** **Am7** **D7** **G** **E7**

Tear - drops \_\_\_\_\_ roll - ing down on my face, \_\_\_\_\_ try - ing to for - get \_\_\_\_\_ my \_\_\_\_\_ feel - ings of love.

**C** **Am7** **D7** **Bm** **E7** **Am** **D7** **Bm** **E7**

Feel - ings, \_\_\_\_\_ for all my life I'll feel it. \_\_\_\_\_ I wish I'd nev - er met \_\_\_\_\_ you girl; \_\_\_\_\_ you'll nev - er come a - gain.

**C** **Am7** **D7** **Bm** **E7** **Am** **D7** **F<sup>#</sup>m7 B7 B7(9)**

Feel - ings, \_\_\_\_\_ wo wo wo, feel - ings, \_\_\_\_\_ wo wo wo, feel you a - gain in my arms.

**To Coda** **Em** **Em/D<sup>#</sup>** **Em7/D** **A7** **Am7** **D7** **G** **E7(9) E7**

Feel - ings, \_\_\_\_\_ feel - ings like I've nev - er lost you, \_\_\_\_\_ and feel - ings like I'll nev - er \_\_\_\_\_ have you \_\_\_\_\_ a - gain in my heart.

**D.S. al Coda** **C** **Am7** **D7** **Bm** **E7** **Am** **D7** **F<sup>#</sup>m7 B7 B7(9)**

Feel - ings, \_\_\_\_\_ for all my life I'll feel it. \_\_\_\_\_ I wish I'd nev - er met you, girl; \_\_\_\_\_ you'll nev - er come a - gain.

**Coda** **C** **Am7** **D7** **Bm** **E7** **Am** **D7** **Bm** **E7**

Feel - ings, \_\_\_\_\_ wo wo wo, feel - ings, \_\_\_\_\_ wo wo wo, feel - ings, \_\_\_\_\_ a - gain in my arms.

**Repeat and fade**



# FEELIN' STRONGER EVERY DAY

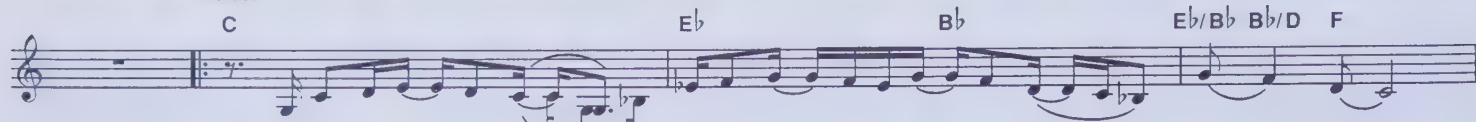
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By PETER CETERA and JAMES PANKOW

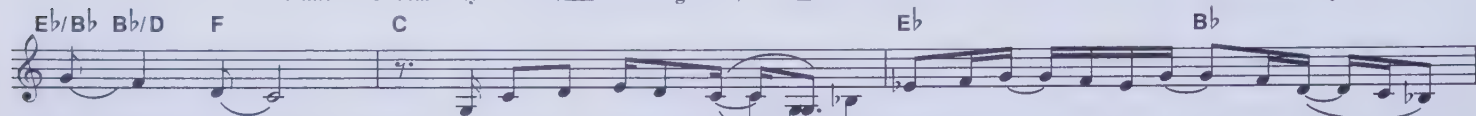
Slowly, with a groove



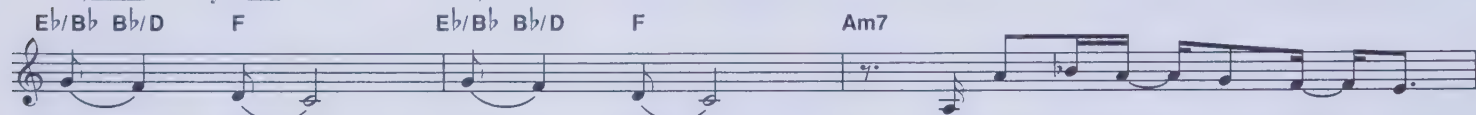
Verse:



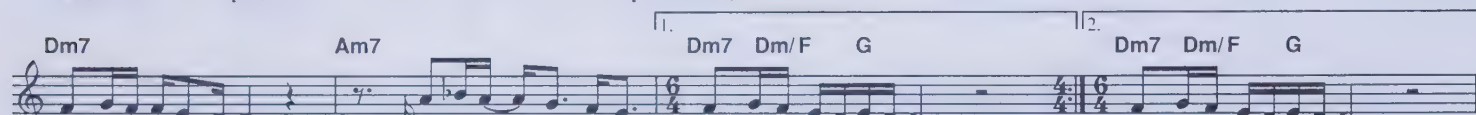
I do be - lieve in you, and I know you be - lieve in me. Oh, yes;  
I know we real - ly tried; to - geth - er, we had a love in - side. Oh, yes;



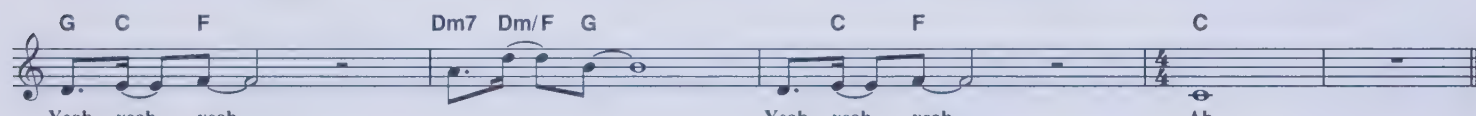
oh, yes; But, now we've re - al - ized love's not all that it's s'posed to be.  
oh, yes; So, now that time has come for both of us to live on the run.



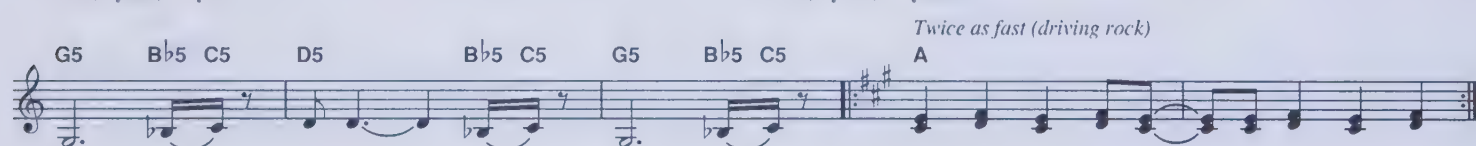
Oh, yes; And know - ing that you would have  
Oh, yes; oh, yes;



want - ed it this way, I do be - lieve I'm feel - in' stron - ger ev - 'ry day. stron - ger ev - 'ry day.



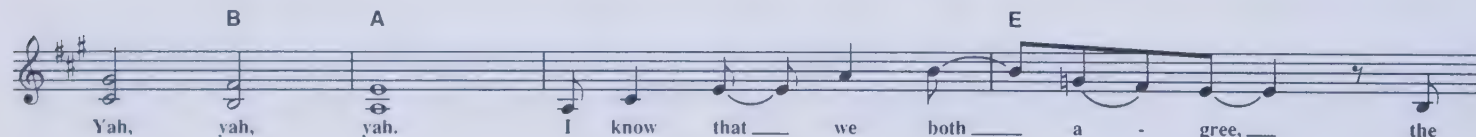
Yeah, yeah, yeah. Yeah, yeah, yeah. Ah.



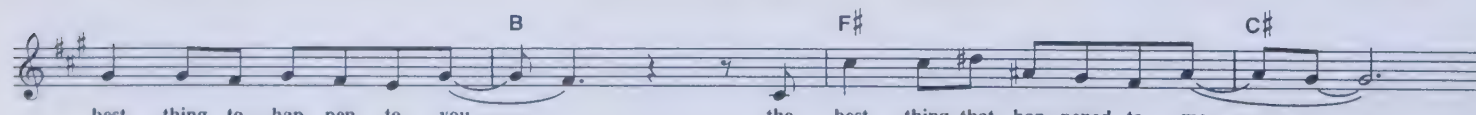
Twice as fast (driving rock)



Af - ter what you meant to me, ooh ba - by, now I can make it eas - i - ly.



Yah, yah, yah. I know that we both agree, the



best thing to hap - pen to you, the best thing that hap - pened to me.



Yah, yah, yah. Feel - in' stron - ger ev - 'ry day. (You know I'm al - right now.)

Repeat ad lib. and fade



# FINLANDIA

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JEAN SIBELIUS

Moderately

# THE FIRST NOEL

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TRADITIONAL

Moderately slow

Verse 4:

Then entered in those Wise Men three,  
Full rev'rently upon their knee,  
And offered there in His presence,  
Their gold and myrrh and frankincense.  
Noel, Noel, Noel, Noel,  
Born is the King of Israel.

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

## FIT AS A FIDDLE

Copyright © 1932 (Renewed 1960) EMI FEIST CATALOG INC.  
All Rights ReservedWords by ARTHUR FREED  
Music by AL HOFFMAN and AL GOODHEART

**Moderate swing** (♩ = ♩<sup>3</sup>)

**Fm7 B♭7 Fm7 B♭7 E♭6 E♭maj7**

Fit as a fid - dle and read - y for love; — I could jump o - ver the  
Have - n't a wor - ry, I have - n't a care, — feel like a feath - er that's  
Hi did - dle did - dle, my ba - by's o - kay. — Ask me a rid - dle, oh

**E♭6 E♭maj7 Fm7 B♭7**

moon up a - bove. — Fit as a fid - dle and read - y for love. — love. —  
float - ing on air. — Fit as a fid - dle and read - y for  
what did she say? — Fit as a fid - dle and read - y for

**To Coda** 1. **E♭ Fm7 B♭6 E♭ A♭** 2. **E♭ A♭**

**E♭ A♭7 E♭6 E♭7 A♭ F7**

— Soon the church bells will be ring - ing, and I'll march with Ma and Pa. How those church bells will be

**E♭ A♭7 E♭6 E♭7 A♭ F7**

ring - ing, with a hey, nonn - y, nonn - y and a hot - cha cha!

**D.C. al Coda** **B♭7 Fm B♭6**

**Coda** **E♭ A♭ E♭**

love. —

## FIVE FOOT TWO, EYES OF BLUE

Copyright © 1925 (Renewed 1953) EMI FEIST CATALOG INC.  
All Rights ReservedWords by SAM LEWIS and JOE YOUNG  
Music by RAY HENDERSON

**Brightly**

**C E7 A7 D7**

Five foot two, eyes of blue, but oh, what those five foot could do. — Has an - y - bod - y seen my girl? —  
Turned up nose, turned down hose, nev - er had no oth - er beaus. — Has an - y - bod - y  
could she love, could she woo? Could she, could she, could she coo? — Has an - y - bod - y

**To Coda** 1. **G7 G7(♯5) C** 2. **G7 G7(♯5) C**

**D9 G7 G7 C6 F6/C C6 E7 A7 Em7 A7**

— seen my girl? — Now if you run in - to a five foot two, cov - ered with fur, —

**D7 G7 G7(♯5)**

**D.C. al Coda** **D7 G7 G7(♯5)**

dia - mond rings and all those things, bet - cha' life it is - n't her. — But

**Coda** **G7 C6**

seen my girl? —

From the MGM/UA Motion Picture "THE SECRET OF NIMH"

**FLYING DREAMS**

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Lyrics by PAUL WILLIAMS  
Music by JERRY GOLDSMITH

Moderate waltz

C2 Dm7/C G9sus/C C2 D7/C G/B Dm7 G/D

Dream by night, wish by day; love be-gins this way. Lov-ing starts when o - pen hearts touch and stay.

C2 Dm7/C G9sus G7 C2 D7/C G/B Dm7 G/D Eb

Sleep for now; dream-ing's how lov-er's lives are planned; fu-ture songs and fly-ing dreams hand in hand. Love it seems made

F7/Eb Abm6/Eb Eb F7/Eb Bb/D Db

fly-ing dreams so hearts could soar. Heav-en sent, these wings were meant to prove once more that love is the

G9sus C2 Dm7/C G9sus/C C2 D7/C G/B

key, love is the key. You and I touch the sky, the ea-gle and the dove. Night-in-gales, we keep our sails

Dm7 G9sus C G7sus/C C G7sus/C C G7sus/C C C

filled with love. 1. (4.) And love, it seems made fly-ing dreams to bring you home to me. free. me.  
2. Ev-er strong our fu-ture song; to sing it must be key. 4. And  
3. Ev-'ry part is from the heart and love is still the

**FOR ME AND MY GAL**

Words by EDGAR LESLIE  
and E. RAY GOETZ  
Music by GEO. W. MEYER

Moderately

Am7 D7 G Am D7 G

The bells are ring - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_ The birds are sing - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_

B7 Em6/B B7 Em B7 Em Em7 A7 Dm6/A Adim

— Ev-'ry-bod-y's been know - ing \_\_\_\_\_ to a wed-ding they're go - ing. \_\_\_\_\_ And for weeks they've been sew - ing, \_\_\_\_\_

A7 D7 Cmaj7/D D7 N.C. Am7 D7 G

— ev-'ry Su-sie and Sal. \_\_\_\_\_ They're con - gre - gat - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_ The Par-son's

Am D7 B Em6/B Bdim B7 D7 Gdim G7 Dm7 G7

wait - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_ And some-time I'm goin' to build a lit-tle home for two, \_\_\_\_\_ for

C C#dim7 G#dim7 D7 Am D7 G D7 G

three or four \_\_\_\_\_ or more, in Love - land, \_\_\_\_\_ for me and my gal. \_\_\_\_\_ The bells are gal. \_\_\_\_\_



Paramount Pictures Presents a Daniel Melnick Production a Herbert Ross Film "FOOTLOOSE"

# FOOTLOOSE

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Written by  
KENNY LOGGINS and  
DEAN PITCHFORD

**Bright rock**  
N.C.

**Verse:**  
1. I been work-in' so hard; I'm punch-in' my card. Eight hours, for what?  
Oh, tell me what I got. I've got this feel-in', that time's just hold-in' me down.  
I'll hit the ceil-ing, or else I'll tear up this town.

**Chorus:**  
1.3.4. To-night I got-ta cut loose, foot-loose; kick off your Sun-day shoes. Please, Lou-ise, pull me off of my knees. Jack, get back; come on be-fore we crack. Lose your blues, ev-'ry-bod-y cut foot-loose.  
loose. ev-'ry-bod-y cut foot-loose. ev-'ry-bod-y cut foot-loose.

**Bridge:**  
loose.  
First, you've got to turn me a-round, sec-ond, and put your feet on the ground. Third, now take a hold of your soul.  
I'm turn-in' it blues, ev-'ry-bod-y cut, ev-'ry-bod-y cut, ev-'ry-bod-y cut, ev-'ry-bod-y cut, loose.

**Verse 2:**  
You're playin' so cool,  
Obeying every rule.  
Dig way down in your heart.  
You're burnin', yearnin' for some...  
Somebody to tell you  
That life ain't passin' you by.  
I'm tryin' to tell you  
It will if you don't even try;  
You can fly if you'd only cut...  
(To Chorus:)

**Chorus 2:**  
Loose, footloose,  
Kick off your Sunday shoes.  
Ooh-ee, Marie,  
Shake it, shake it for me.  
Whoa, Milo,  
Come on, come on let's go.  
Lose your blues,  
Everybody cut footloose.

# FOR ALL WE KNOW

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Words by SAM M. LEWIS  
Music by J. FRED COOTS

Moderately

For all we know we may nev - er meet a - gain. \_\_\_\_\_ Be - fore you go make this

mo - ment sweet a - gain. \_\_\_\_\_ We won't say "Good - night" un - til the last min - ute. I'll

hold out my hand and my heart will be in it. For all we know this may on - ly be a dream. \_\_\_\_\_

\_\_\_\_\_ We come and go like a rip - ple on a stream. \_\_\_\_\_ So love me to - night; to -

mor - row was made for some, to - mor - row may nev - er come, for all we know. For know. \_\_\_\_\_

1. F A<sup>b</sup>dim Gm7 C9 2. F

# FOR HE'S A JOLLY GOOD FELLOW

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TRADITIONAL

Brightly

For he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for he's a jol - ly good

fel - low, which no - bod - y can de - ny. \_\_\_\_\_ Which no - bod - y can de - ny, \_\_\_\_\_ which no - bod - y can de - ny. \_\_\_\_\_ For

he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for he's a jol - ly good fel - low, which no - bod - y can de - ny.

# FOR ONCE IN MY LIFE

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Lyrics by RONALD MILLER  
Music by ORLANDO MURDEN

*Slowly*

**B $\flat$  B $\flat$ + B $\flat$ 6 Bdim Cm Cm( $\sharp$ 5) F7 G7 Cm Cm( $\sharp$ 5)**

For once in my life I have some-one who needs me, some-one I've need-ed so long. For once, un-a-fraid I can

**F7 F7( $\sharp$ 5) B $\flat$  F7 B $\flat$  B $\flat$ 6 D7( $\sharp$ 5) E $\flat$  Cm F7**

go where life leads me and some-how I know I'll be strong. For once I can touch what my heart used to dream of long be-fore I knew

**B $\flat$ maj7 Dm Gm Gm7 C7 Cm7 F7 B $\flat$  B $\flat$ + B $\flat$ 6 Bdim Cm Cm( $\sharp$ 5)**

some-one warm like you would make my dream come true. For once in my life I won't let sor-row hurt me, not like it's hurt me be-

**F7 G7 Cm Cm( $\sharp$ 5) F7 F7( $\sharp$ 5) B $\flat$  F7 B $\flat$  B $\flat$ 6**

fore. For once I have some-thing I know won't de-sert me, I'm not a-lone an-y-more. For once I can say "This is

**D7( $\sharp$ 5) E $\flat$ sus2 E $\flat$  C9** 1. **B $\flat$  B $\flat$ + Cm7 Cm/F F7 B $\flat$  Cm9 F7**

mine, you can't take it." Long as I know I have love, I can make it. For once in my life I have some-one who needs me. For

2. **B $\flat$  B $\flat$ + Cm7 F7 F $\sharp$ dim Gm C9 B $\flat$  B $\flat$ + Cm7 Cm7/F F7 B $\flat$  G $\flat$  B $\flat$ 6**

once I can feel that some-bod-y's heard my plea. For once in my life I have some-one who needs me.

From the United Artists Motion Picture "FOR YOUR EYES ONLY"

# FOR YOUR EYES ONLY

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Lyrics by MICHAEL LEESON  
Music by BILL CONTI

*Moderately slow*

*Verse:*

**G C/G G C/G**

1. For your eyes on-ly can see me through the night. For your eyes on-ly I nev-er need to hide.  
your eyes on-ly, the nights are nev-er cold. You real-ly know me, that's all I need to know.

**Cmaj7 Bm7 Em7 Cmaj7 Am7/D**

You can see so much in me, so much in me that's new. I nev-er felt un-til I looked at you. } For your eyes  
May-be I'm an o-pen book, be-cause I know you're mine. But you won't need to read be-tween the lines. }

*Chorus*

**C/G Gmaj7 Em7 Am7 Am7/D C/G Gmaj7 Em7**

on-ly on-ly for you. You'll see what no one else can see, now I'm break-ing free. For your eyes on-ly, on-ly for you. } The  
The



C Am7 G/B Em7 Am7/D G D.S. 1. 2.

love I know you need in me, the fan-ta-sy you've freed in me. } On-ly for you, \_\_\_\_\_ for your eyes on-ly. \_\_\_\_\_ 2. For on-ly. \_\_\_\_\_

pas-sions that col-ide in me, the wild a-ban-doned side of me. }

## FOREVER'S AS FAR AS I'LL GO

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Words and Music by  
MIKE REID

Slowly

Ab(2) Gm Cm Ab(2) Gm

Verse:

Cm Ab(2) Eb Bb/Eb Eb Abmaj7 Ab6

1. I'll ad - mit I could feel it the first time that we touched. The look in your eyes

Ab/Bb Bb Eb(2) Eb Cm7 Ab6 Ab

said you felt as much. But I'm not a man who falls so eas - i - ly. It's best that you know

Chorus:

Abmaj7/Bb Bb Ab/Bb Bb Eb/G Ab Eb Eb(2)/G

where you stand with me. I will give you my heart faith - ful and true, and all the

Ab Gm Gm7 Cm7 Gm7 Ab(2) Ab

love it can hold, that's all I can do. But I've thought a - bout how long I'll love you,

1. Eb/Bb Fm(11) Eb/G Ab(2) Ab/Bb Eb Ab/Eb

and it's on - ly fair that you know, for - ev - er's as far as I'll go.

D.S. 2.

2. When there's go. For - ev - er's as far as I'll go.

Repeat ad lib. and fade

Gm Cm Ab(2) Gm Cm Ab(2)

### Verse 2:

When there's age around my eyes and gray in your hair,  
And it only takes a touch to recall the love we've shared.  
I won't take for granted that you know my love is true.  
Each night in your arms, I will whisper to you. . .  
(To Chorus:)

## FORTUNATE SON

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J.C. FOGERTY

Moderately bright

*Verse:*

Some folks are born made to wave the flag. Ooh, they're red, white and blue.  
 Some folks are born sil-ver spoon in hand. Lord, don't they help them - selves.  
 Some folks in - her - it star span-gled eyes. Ooh, they send you down to war.

And when the band plays "Hail to the chief", they point the can-non right at` you,  
 But when the tax man comes to the door, Lord, the house looks like a rum-mage sale.  
 And when you ask them, "How much should we give?" they on - ly ans - wer, "More! more! more!"

*Chorus:*

It ain't me, it ain't me \_ I ain't no { 1. sen - a - tor's } son. It ain't me, it ain't me; \_  
 { 2. mil-lion-aire's }  
 { 3. mil - i - ta - ry }

I ain't no for-tun-ate one. one. 1. 2. D.C. al Coda

*Coda* Repeat ad lib. and fade

I ain't no for-tu-nate one. It ain't me, it ain't me; \_ I ain't no for-tun-ate one.

## FRANKIE AND JOHNNY

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TRADITIONAL

Moderate blues

Frank-ie and John - ny were lov - ers; oh, Lord-y how \_ they could love! They swore to be true \_ to each

oth - er, true as the stars a - bove. He was her man, but he done \_ her wrong. wrong.

Verse 2:

Frankie, she was a good woman,  
 As everybody knows;  
 Spent a hundred dollars  
 Just to buy her man some clothes.  
 He was her man, but he done her wrong.

Verse 3:

Frankie went down to the corner,  
 Just for a bucket of beer.  
 Said to the fat bartender,  
 "Has my lovin' Johnny been here?  
 He was my man, but he's doin' me wrong."

Verse 4:

"Now, I don't want to tell you no stories,  
 And I don't want to tell you no lies.  
 I saw your man about an hour ago  
 With a gal named Nellie Bly.  
 He was your man, but he's doin' you wrong."

Verse 5:

Frankie, she went down to the hotel,  
 Didn't go there for fun.  
 Underneath her long red kimono  
 She carried a forty-four gun.  
 He was her man, but he done her wrong.

Verse 6:

Frankie looked over the transom  
 To see what she could spy.  
 There sat Johnny on the sofa,  
 Just loving up Nellie Bly.  
 He was her man, but he done her wrong.

Verse 7:

Frankie got down from that high stool,  
 She didn't want to see no more.  
 Rooty-toot-toot, three times she shot  
 Right through that hardwood door.  
 He was her man, but he done her wrong.

Verse 8:

Sixteen rubber-tired hearses,  
 Sixteen rubber-tired hacks,  
 They take poor Johnny to the graveyard,  
 They ain't gonna bring him back.  
 He was her man, but he done her wrong.

Verse 9:

The judge said to the jury,  
 "It's as plain, as plain can be,  
 This woman shot her lover,  
 It's murder in the first degree."  
 He was her man, but he done her wrong.

Verse 10:

Frankie mounted to be the scaffold,  
 As calm as a girl can be,  
 And turning her eyes to heaven,  
 She said, "Good Lord, I'm comin' to Thee."  
 He was her man, but he done her wrong.

Verse 11:

This story has no moral,  
 This story has no end,  
 This story only goes to show  
 That there ain't no good in men!  
 He was her man, but he done her wrong.

# FRENESE

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English Lyrics by RAY CHARLES and S.K. RUSSELL  
Spanish Words and Music by ALBERTO DOMINGUEZ

Moderately

It was Fi - es - ta down in Mex - i - co, and so I stopped a - while to see the show. —  
*Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don - de yo voy, —*

— I knew that *fre - ne - si* meant "please love me", and I could say "*Fre - ne - si*." A love - ly se - ño - ri - ta caught my eye; —  
 — *pa - ra que mi al - ma sea no - más de tí. bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne tu mi - rar —*

— I stood en - chant - ed as she wan - der'd by, and nev - er know - ing that it came from me, I gent - ly sighed, "*Fre - ne -*  
 — *y la an - sie - dad que en - tre tus la - bios ví, e - sa lo - cu - ra de vi - vir ya - mar, que es más que a - mor, fre - ne -*

*si.* She stopped and raised her eyes to mine; her lips just plead - ed to be kissed. Her eyes were soft as can - dle -  
*si. Hay en el be - so que te dí, al - ma, pie - dad, co - ra - zón; di - me que sa - bes tu sen -*

shine; so how was I to re - sist? And now with - out a heart to call my own, a great - er hap - pi - ness I've  
*tir, lo mis - mo que sien - to yo. Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -*

nev - er known be - cause her kiss - es are for me a - lone; who would - n't say, "*Fre - ne - si?*"  
*de yo voy, pa - ra que mi al - ma sea no - más de tí, bé - sa me con fre - ne - sí.*

# FRERE JACQUES

(Brother John)

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FRENCH FOLK SONG

Moderately

French: Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?  
 English: Are you sleep - ing, are you sleep - ing, Broth - er John, Broth - er John?

Son - nez les ma - ti - nes, son - nez les ma - ti - nes. Din, din, don! Din, din, don!  
 Morn - ing bells are ring - ing, morn - ing bells are ring - ing. Ding, ding, dong! Ding, ding, dong!



# FRIDAY ON MY MIND

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Words and Music by  
GEORGE YOUNG and  
HARRY VANDA

*Moderately*

A D A D A Em A D A D A

Mon-day morn-in' feels so bad. more;  
Ev - 'ry - bod - y seems to nag bugs me.  
I know of noth-in' else that bugs me,

G B E7 Am

Com - in' Tues-day I feel bet - ter.  
more than work - in' for the rich man.  
E - ven my old man looks good.  
Hey! I'll change that scene one day.

A Dm Ddim C E

Wednes-day just don't go, Thurs-day goes too slow.  
To-day I might be mad, to-mor - row I'll be glad, I've got } Fri - day on my mind.  
'cause I'll have }

A F#m B E A C#m A C#m

Gon-na have fun in the cit - y. Be with my girl, she's so pret-ty.

D F#7 Bm D

She looks fine to - night, she is out of sight to me. To - night I'll spend my bread, to -

B D A E7

night, I'll lose my head to - night, I've got to get, to - night.

1. 2.

Am D G E Em A

Mon-day I'll have Fri - day on my mind. Do the five - day grind once

# FROM A DISTANCE

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Lyrics and Music by  
JULIE GOLD

*Slowly*

G(2) D/G C/G G C(2) G/B D Em7 G/B C G/B Am Em/G D/F# D

1. From a

*Verse:*

G(2) C(2)/G D/G G(2) C D G D/G C(2)/G

dis - tance, the world \_ looks blue \_ and green, \_ and the snow - capped \_ moun - tains white. From a

G(2) C(2) C/E D/F# G G/B<sub>3</sub> C D G D/G G

dis - tance the o - cean meets \_ the stream, \_ and \_ the ea - gle \_ takes \_ to \_ flight. From \_ a

**Cmaj7 D Em C G/B G/D D C G/B**

dis-tance, there\_ is \_\_ har - mo-ny and it\_\_ ech-oes through\_the land. \_\_\_\_\_ It's the voice of hope,\_ it's the

**C G/B To Coda ⊕ C D** 1. **G D/G C/G G C G/B D** D.S. %

voice of \_\_ peace.\_ It's the voice of \_\_ ev - 'ry\_\_ man. 2. From a

2. **G D/G G G/B G/C C6 D D7/G G D/F# Em Em7 Am7 C/D D G**

man. God \_ is watch-ing us. \_\_ God \_ is watch - ing us. \_\_ God \_ is watch-ing us from a dis - tance. \_

**G/B C D Em7 G/B C G/B**

**Am Em/G D/F# D G D/F# C/E G/D C Am Em D Em D/F# N.C.** D.S. % *al Coda*

3. From a

⊕ *Coda*

**C D7 D/E Em Bm/D C G/B**

heart \_\_\_\_\_ of ev - 'ry\_\_ man. \_\_\_\_\_ It's the hope of \_\_ hopes, \_ it's the

**C G/B C D7 G G/B**

love of \_\_ loves. \_\_ This is the song \_\_\_\_\_ of \_\_\_\_\_ ev - 'ry\_\_ man. \_\_\_\_\_ And God \_ is

**G/C C6 D D7/G G D/F# Em Em7 Am7 C/D D7 G G/B**

watch-ing us. \_\_ God \_ is watch-ing us. \_\_ God \_ is watch-ing us from a \_\_ dis - tance. \_\_\_\_\_ Oh, God is \_\_

2. **Am7 C/D G Em7 G/B C G/B Am7 D/F# G**

watch-ing us \_\_\_\_\_ from a dis - tance. *rit. slower*

**Verse 2:**

From a distance, we all have enough,  
 And no one is in need.  
 There are no guns, no bombs, no diseases,  
 No hungry mouths to feed.  
 From a distance, we are instruments  
 Marching in a common band;  
 Playing songs of hope, playing songs of peace,  
 They're the songs of every man.  
 (To Bridge:)

**Verse 3:**

From a distance, you look like my friend  
 Even though we are at war.  
 From a distance I just cannot comprehend  
 What all this fighting is for.  
 From a distance there is harmony  
 And it echoes through the land.  
 It's the hope of hopes, it's the love of loves.  
 It's the heart of every man.



From the United Artists Motion Picture "FROM RUSSIA WITH LOVE"

## FROM RUSSIA WITH LOVE

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Words and Music by LIONEL BART

Moderately

From Rus-sia with love, I fly to you, much wis-er since my good-bye to you. I've tra-velled the Rus-sia I flew, but there and then, I sud-den-ly knew you'd care a - gain. My run-ning a -

To Coda ⊕

world to learn I must re - turn from Rus-sia with love. I've seen plac-es, fac-es and smiled for a round is through; I fly to

mo-ment, but oh, you haunt-ed me so. Still my tongue-tied young pride would not let my love for you show, -

D.S. ⊕ al Coda

in case you'd say no. To

⊕ Coda

you, from Rus-sia with love.

## FUN, FUN, FUN

Words and Music by BRIAN WILSON and MIKE LOVE

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Bright rock

1. Well, she got her dad-dy's car, and she cruised through the ham-burg-er stand now. Seems she for- girls can't stand her 'cause she walks, looks and drives like an ace now. She makes the knew all a - long that your dad was get - tin' wise to you now. And since he

got all a - bout the li - brar-y like she told her old man now. And with her In - dy Five Hun - dred look like a Ro - man char - i - ot race now. A lot - ta took your set of keys you've been think-in' that your fun is all through now. But you can

ra - di - o blast - in', goes cruis - in' just as fast as she can now. And {she'll} have fun, fun, fun {till her guys try to catch her, but she leads 'em on a wild - goose chase now. {we'll} have fun, fun, fun {now that come along with me, 'cause we got a lot - ta things to do now.

To Coda ⊕

dad-dy takes } the T-Bird a - way. 2. Well, the Solo ad lib. dad-dy took }

3. Well, you And we'll have Repeat and fade

fun, fun, fun now that dad-dy took the T-Bird a - way. Ooo, ooo. Ooo, -



# FUNICULI, FUNICULA

(A Happy Heart)

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By LUIGI DENZA  
English Lyrics by  
HOWARD JOHNSON

March tempo

**Italian:** Sta - se - ra, Ni - na mia, io son mon - ta - to Te lo di - rò? Te lo di -  
**English:** Oh why should an - y heart be filled with sad - ness? We should be gay, we should be

rò? Co - là do - ve di - spet - ti ti cor in - gra - to più far non può più far non  
 gay. Oh my, the world should all be filled with glad - ness in ev - 'ry way, in ev - 'ry

può Co - là co - cen - te è il fo - co, ma se fug - gi Ti la - scia star Ti la - scia star  
 way. A song can make most an - y - bod - y hap - py, so let us sing, yes let us sing.

E non ti cor - re ap - pres - so, e non ti strug - gi A ri - guar - dar, A ri - guar - dar  
 My song is full of life and good and snap - py; it's got the swing and ev - ery - thing.

Le - sti, le - sti, via, mon - tiam su là le - sti, le - sti, via mon - tiam su là, fu - ni - cu - lì, fu - ni - cu -  
 Join the cho - rus, now's the time to start. Sing the cho - rus with a hap - py heart. Tra la la la la la la la

là fu - ni - cu - lì fu - ni - cu - là! via, mon - tiam su là, fu - ni - cu - lì fu - ni - cu - là. là.  
 la la la la, do your lit - tle part! Let the ech - o ring and sing it with a hap - py heart. heart.

## FÜR ELISE

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LUDWIG VAN BEETHOVEN

Brightly

N.C. Am E Am N.C. Am E

1. Am N.C. Am C G Am E N.C.  
 2. Am N.C. Am C G Am E N.C.

Am E Am N.C. Am E Am

# GALVESTON

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Words and Music by  
JIMMY WEBB

Moderately

Gal - ves - ton, oh Gal - ves - ton, oh Gal - ves - ton, I still hear your sea winds blow-ing, I still see her dark eyes glow-ing, while I watch the can - nons flash-in'. She was twen - ty one when I left Gal-ves - ton. I still see her I clean my gun, and dream of Gal-ves - ton. stand-ing by the wa - ter, stand-ing there look-ing out to sea. And is she wait-ing there for me on the beach where we used to run? Gal - ves - ton, oh Gal - ves - ton, I am so a - fraid of dy-ing, Be-fore I dry the tears she's cry-ing, be-fore I watch your sea birds fly-ing in the sun at Gal - ves - ton, at Gal - ves - ton.

# THE GANG THAT SANG "HEART OF MY HEART"

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Words and Music by  
BEN RYAN

Moderately

Heart of my heart, I love that mel - o - dy. Heart of my heart brings back a mem - o - ry. When we were kids on the cor - ner of the street, we were rough and read - y guys, but,

D C#<sup>b</sup>/D C/D Ddim D7 G G/B B<sup>b</sup>dim Am7 D7 Ddim D7  
 oh! how we could har - mo - nize. "Heart of my heart," meant friends were dear - er then.

Ddim D7 F#m7(b5) B7 A/C# Bm7(b5)/D B7/D# E7  
 Too bad we had to part. I know a tear would glis - ten if

A7 Am7 D7 G Am7 D7 G Am7 G  
 once more I could lis - ten to that gang that sang "Heart of my heart." heart."

## GEE WHIZ

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Words and Music by  
CARLA THOMAS

Slowly C13 F F+ B<sup>b</sup> B<sup>b</sup>m F F+ B<sup>b</sup> C7  
 Gee whiz, look at his eyes; gee whiz, how they hyp-no - tize. He's got  
 whiz, he's all the joy, gee whiz, I could find in a boy. He's

F Dm Gm C7 F Dm Gm C7  
 ev - 'ry - thing a girl could want; man, oh man, what a prize! Gee  
 aw - ful nice, it's par - a - dise; I hope I'm not his, be -

F B<sup>b</sup> F F7 Gm C7 F Dm Gm C7 F F7  
 cause heav - en up a - bove knows how much I love that fel - low so.

B<sup>b</sup> C7 F Dm G9 C7  
 An - gels sing of the love I bring; I hope our love will grow and grow. Oh, gee

F F+ B<sup>b</sup> B<sup>b</sup>m F F+ B<sup>b</sup> C7 F  
 whiz, I love that guy; gee whiz, my, my, oh my. There are things we could

Dm F Dm B<sup>b</sup> C7 F  
 do, I could say, "I love you;" but all I could say is, "Gee whiz."



## GENTLE ON MY MIND

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By JOHN HARTFORD

**Moderately bright**

It's know-ing that your door is al-ways o-pen and your path is free to walk, that makes me tend to  
leave my sleep-ing bag rolled up and stashed be-hind your couch. And it's know-ing I'm not shack-led by for - got-ten words and  
bonds, \_ and the ink stains that have dried up - on some line, that keeps you in the back-roads by the riv-ers of my  
mem'-ry, that keeps you ev-er gen-tle on my mind. 1. C 2. It's not mind.

**Verse 2:**

It's not clinging to the rocks and ivy planted on their columns now that binds me,  
Or something that somebody said because they thought we fit together walkin'.  
It's just knowing that the world will not be cursing or forgiving when I walk along  
Some railroad track and find that you're moving  
On the backroads by the rivers of my memory and for hours  
You're just gentle on my mind.

**Verse 3:**

Though the wheat fields and the clothes lines and junkyards and the highways  
Come between us,  
And some other woman crying to her mother 'cause she turned and I was gone.  
I still run in silence, tears of joy might stain my face and summer sun might  
Burn me 'til I'm blind,  
But not to where I cannot see you walkin' on the backroads by the rivers flowing  
Gentle on my mind.

**Verse 4:**

I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard,  
My beard a roughing coal pile and a dirty hat pulled low across my face.  
Through cupped hands 'round a tin can I pretend I hold you to my breast and find  
That you're waving from the backroads by the rivers of my memory ever smilin',  
Ever gentle on my mind.

## CALCUTTA

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By HEINO GAZE

**Moderately**

I've kissed the girls of Na-ples. They're pret-ty as can be. I've al - so kissed some French girls who came from Pa - ree. The  
Span-ish girls are love - ly, oh, yes, in - deed they are. But the la - dies of Cal - cut - ta are sweet-er by far. The  
la - dies of Cal - cut - ta will steal your heart a - way. And af - ter it is stol - en, you'll say. I've  
kissed the girls of Na - ples, I've kissed them in Pa - ree. But the la - dies of Cal - cut - ta do some-thing to me.

# GEORGIA ON MY MIND

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Lyrics by STUART GORRELL  
Music by HOAGY CARMICHAEL

Moderately slow

Geor - gia, — Geor - gia, — the whole day through; just an old sweet song keeps  
Each day, — Geor - gia, — a song of you, comes as sweet and clear as

Geor-gia on my mind. (Geor-gia on my mind. ) moon-light through the pines. —

Oth - er arms reach out to me; — oth - er eyes smile ten - der - ly. — Still in peace - ful

dreams I see — the road leads back — to you. — Geor - gia, — Geor - gia, —

no peace I find; just an old sweet song keeps Geor-gia on my mind. —

# DO THAT TO ME ONE MORE TIME

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Words and Music by  
TONI TENNILLE

Moderately slow

1. Do that to me one more time, — once is nev - er e - nough — with a man like you. —  
2. Pass that by me one more time, — once just is - n't e - nough — for my heart to hear. —

Do that to me one more time, — I can nev - er get e - nough of a man like you. — Whoa, —  
Tell it to me one more time, — I can nev - er hear e - nough while I got 'cha near. — Whoa, —

kiss — me — like you just — did. — Oh, ba - by, do that to me once a - gain. —  
say those words a - gain — like you just — did. — Oh, ba - by, tell it to me once a - gain. —

— — — — —



# GET HAPPY

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Words and Music by  
HAROLD ARLEN and TED KOEHLER

Moderate swing (♩ = ♩)

Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Ab/Bb Eb Eb6 Bb7  
 For-get your trou-bles and just get hap - py. — You bet-ter chase all your cares a - way. — Sing Hal-le - lu-jah, come on, get  
 Eb6 Bb7 Eb Bb7 Ab Eb Ab6 Eb7 Ab Eb7 Ab6 Eb7 Ab6  
 hap - py, — get read - y for the judge-ment day. — The sun is shin-in', come on get hap - py. — The Lord is wait-ing to take your hand. — Shout Hal-le -  
 Eb7 Ab Eb7 Ab Eb7 Ab6 Ab9 Db7 C7(#5) F13  
 lu-jah! come on get hap - py. — We're go - ing to the prom-ised land. We're head - in' 'cross the riv - er, — wash your sins 'way — in the  
 Bb7 Ab9 Db7 C7(#5) F7 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7  
 tide. It's all so peace-ful on the oth-er side. — For-get your trou-bles and just get hap - py. — You bet-ter chase all your cares a - way. —  
 Ab/Bb Eb Eb6 Bb7 Eb6 Bb7 Eb Bb13 1. Eb Cb7 Bb7 2. Eb  
 — Shout Hal-le - lu-jah! come on, get hap - py — Get read - y for the judge-ment day For-get your day.

From the Musical Production "WILDCAT"

# GIVE A LITTLE WHISTLE

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Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Polka

Verse:

Bb Bbmaj7 Bb6 Bbmaj7 Bb Bbmaj7 Bb6 Bbmaj7 Bbm7 Eb9  
 From now on, I prom-ise to be - have. I'll pack my gear and dis - ap-pear from view! — From now on, I'll

Chorus:

Ab6 Bb Cm7 F7 Bb7 Eb6  
 hud-dle in a cave, but if 'n case you miss the face that used to pes-ter you: Just give — a lit-tle whis-tle, —

Bb9 Eb6 Eb7 Bbm7/F Eb7/G  
 ring — a lit-tle bell. — Crook — your lit-tle fin - ger, hon - ey, give — a lit-tle yell. — { 1. I'll  
 2. I'll

Ab Ab6 Abmaj7 Ab6 Eb Bb/D C7sus C7 F7sus F7 Bb7 Eb6  
 leap o - ver fenc-es, I'll e - ven leave my sens-es, and I'll take, for your sake, to the air. — Just give —  
 streak like an ar-row through al - leys wide and nar-row, down a drain or a main thor-ough - fare. —

C9 Fm7 Bb9 Eb6 F7 Eb6 F7 Eb6 Bb7(1/2) Eb  
 — a lit-tle whis-tle. — Say you want me and I'll be there! there! —



## GET READY

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON

Moderately

D C D C D C G F D C D C D C G F

(Riff) 1. I

Verse:

(Riff continues . . .)

D C D C D C G F D C D C D C G F

nev - er met a girl who makes me feel the way that you do, (it's all right.) When -

D C D C D C G F D C D C D C G F

ev - er I'm asked who makes my dreams real, I say that you do, (you're out - ta sight.) So

D C D C D C G F D C D C D C G F F

fee fi fo fum. Look out ba - by, 'cause here I come. And I'm bring - ing you a (Ahh.)

B $\flat$  Gm C F B $\flat$

love that's true so get read - y, so get read - y. I'm gon-na try to make you love me too so get (Ahh.)

Gm C (Riff) D C D C D C G F D C D C To Coda  $\Phi$

read - y, so get read - y 'cause here I come. (Get read-y 'cause here I I'm on my way. Get read-y 'cause

1. D C G F D.S.  $\S$  2. D C G F D C D C D C G F D C D C

here I come. 2. If you here I come. (Instrumental solo ad lib.)

D C G F G A G A G A G B $\flat$  A G D.S.  $\S$  al Coda

$\Phi$  Coda

D C D C D C G F

(Get read - y 'cause here I I'm on my way.) Repeat ad lib. and fade

Verse 2:

If you wanna play hide and seek with love  
Let me remind you: (It's all right.)  
The loving you're gonna miss,  
And the time it takes to find you: (It's outta sight.)  
So fiddle-lee-dee, fiddle-lee-dum.  
Look out baby 'cause here I come.  
(To Chorus:)

Verse 3:

All my friends shouldn't want me to,  
I understand it: (It's all right.)  
I hope I'll get to you before they do,  
The way I planned it: (It's outta sight.)  
So twiddle-dee-dee, twiddle-dee-dum.  
Look out baby 'cause here I come.  
(To Chorus:)

# (I Don't Stand) A GHOST OF A CHANCE (With You)

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Words by BING CROSBY  
and NED WASHINGTON  
Music by VICTOR YOUNG

**Slowly**

G7(♯5) Cmaj9 G7(♯5) Em7(♭5) A7 Fm6 Cmaj9 Am7 D7<sup>3</sup> G7(♯5)

I need your love so bad - ly. I love you, oh, so mad - ly, but I don't stand a ghost of a chance with

Cmaj9 Am7 Dm7(♭5) G7 Cmaj9 G7(♯5) Em7(♭5) A7 Fm6 Cmaj9 Am7

you! I thought at last I'd found you, but oth - er loves sur - round you. And "I don't stand a

D7<sup>3</sup> G7(♯5) C6/9 G7<sup>3</sup> G7(♯5) E♭7 Am C Am C

ghost of a chance with you!" If you'd sur - ren - der just for a ten - der kiss or two,

F♯m7(♭5) B7(♭9) E7 G7 G7(♭5) Cmaj9 G7(♯5)

you might dis - cov - er that I'm the lov - er meant for you, and I'd be true. But what's the good of schem - ing, I

Em7(♭5) A7 Fm6 Cmaj9 Am7 D7<sup>3</sup> G7(♯5) C6/9 F7 C6/9

know I must be dream - ing, for "I don't stand a ghost of a chance with you!"

# GIVE MY REGARDS TO BROADWAY

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GEORGE M. COHAN

**Brightly**

B♭ B♭/D D♭dim7 Cm7(♭5) F7 Cm7 F7 F+ B♭6 Bdim F7/C F7

Give my re - gards to Broad - way; re - mem - ber me to Her - ald Square.

B♭ B♭/D B♭m6/D♭ F/C C7 F C♯dim Dm Gm7 C7 F7 E♭m6/G♭ F7 B♭

Tell all the gang at For - ty - sec - ond Street that I will soon be there. Whis - per of

B♭/D D♭dim7 Cm7(♭5) F7 Cm7 F7 F+ B♭ B♭maj7 B♭7 G7 G+ G7

how I'm yearn - ing to min - gle with the old time throng; give my re - gards to

Cm G7/D Cm7/E♭ Cm/G G♭7 B♭/F Gm C7 F7 1. B♭ D♭dim7 Cm7 F7(♯5) B♭ 2. B♭

old Broad - way, and say that I'll be there, ere long. long.

# GHOSTBUSTERS

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Words and Music by  
RAY PARKER, JR.

Moderate rock

Verse:

**B A E B A E B A E B A E**

1. If there's some-thing strange in your neigh - bor-hood, } who you gon-na call? Ghost - bust-ers! { If there's  
2. see - ing things run-ning through your head, } An in -

**B A E B A E B A E B A E**

some-thing wierd, and it don't look good, } who you gon-na call? Ghost - bust - ers!  
vis-i - ble man sleep-ing in your bed, }

**Bm /A E7/G# E7**

(spoken:) I ain't 'fraid of no ghost!

**Bm /A E7/G# E7**

(spoken:) I ain't 'fraid of no ghost!

**B A E B A E B A E B A E**

(spoken:) 2. If you're I ain't 'fraid of no ghost!

Chorus:

**B A E B A E B A E B A E**

Who you gon-na call! Ghost - bust-ers! If you're  
To Coda ⊕

**B A E B A E B A E B A E**

all a - lone, pick up the phone and call Ghost - bust-ers!

N.C.

(spoken:) I ain't 'fraid of no ghost! I hear it likes the gals . . . I ain't 'fraid of no ghost!

1. 2. D.S. ⊗ al Coda ⊕ Coda Repeat and fade

**E7 E/A**

Yeah, yeah, yeah, yeah. Bust-in' makes me feel good! \_\_\_\_\_

**B A E B A E**

Who you gon-na call? Ghost-bust-ers!

Chorus 2:

Who you gonna call? (Ghostbusters!)

You've had a dose of a freaky ghost, baby; you better call Ghostbusters.

Verse 3:

Don't get caught alone, oh no! (Ghostbusters!)

When it comes through your door,

Unless you just want some more, I think you better call Ghostbusters.



From the Paramount Motion Picture "SHIRLEY VALENTINE"  
**THE GIRL WHO USED TO BE ME**

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Lyric by ALAN & MARILYN BERGMAN  
 Music by MARVIN HAMLISCH

*Slowly*  
*Optional Intro.*  $\text{Db}(2)$   $\text{Ab}(2)/\text{C}$   $\text{Db}(2)$

It was al-ways, "Sit down, Shir-ley Val-en - tine." "Go 'way, Shir-ley Val-en - tine." And one day Shir-ley Val-en - tine -

*Verse:*  
 $\text{Bbm7}$   $\text{Bbm7}/\text{Eb}$   $\text{Eb}$   $\text{Ab}$   $\text{Bbm}/\text{Ab}$   $\text{Ab}$   $\text{Db}$   $\text{Ab}$   $\text{Db}$

just \_ was-n't there an - y - more. A bird \_ is born to fly, \_ born for the mo-ment it takes to the  
 left \_ with-out a sound. \_ No-bod-y no-ticed she was-n't a -

$\text{Ab}$   $\text{Abmaj7}$   $\text{Bbm7}/\text{Eb}$   $\text{Db}/\text{Eb}$   $\text{Ab}$   $\text{Db}$   $\text{Ab}$   $\text{Db}$   $\text{Ab}$   $\text{Fm}$

sky and all its dreams \_ are rid - ing \_ on its wings. But if it falls \_ the dreams are-n't bro - ken. \_ As long as the  
 round. And on-ly the moon \_ re - mem-bers \_ her at all. The days go by. You start ask-ing ques-tions \_ and won-der-ing

$\text{Cm}$   $\text{Fm}$   $\text{Bbm7}$   $\text{Db}/\text{Eb}$   $\text{Ab}$   $\text{Bbm}$   $\text{Ab}/\text{C}$   $\text{Db}/\text{F}$   $\text{Eb}$   $\text{Cm}$   $\text{Fm}$

wind is fair, \_ the sky is al - ways there. \_ Oh, the girl \_ why, why did the

$\text{Cm}$   $\text{Fm}$   $\text{Bbm7}$   $\text{Db}/\text{Eb}$   $\text{Ab}$   $\text{Bbm}$   $\text{Ab}/\text{C}$   $\text{Db}/\text{F}$   $\text{Eb}$

dreams all go? \_ I guess it's time \_ to know. Oh, the girl \_

*Chorus:*  
 $\text{Ab}$   $\text{Ab}/\text{Gb}$   $\text{Db}/\text{F}$   $\text{Dbm6}/\text{Eb}$   $\text{Ab}/\text{Eb}$   $\text{Fm7}$   $\text{Bb9}$   $\text{Eb}$   $\text{Ebsus}(2)$

\_ who used to be \_ me, \_ she \_ could fly. \_ She was free. { You could read by the light \_ of \_ her smile. \_  
 And she wrote all the words \_ to \_ her song. \_

$\text{Eb}$   $\text{Db}/\text{F}$   $\text{Eb}/\text{G}$   $\text{Ab}$   $\text{Ab}/\text{Gb}$   $\text{Db}(2)/\text{F}$   $\text{Gb9}$   $\text{Fm7}$   $\text{Bb9}$   $\text{Db}$   $\text{Eb}$

\_ } Yes, the \_ girl who used to be \_ me \_ used to \_ go danc - ing. { She's \_ been gone such a long, long  
 And \_ I feel she's been gone too

$\text{Ab}$   $\text{Bbm}$   $\text{Ab}/\text{C}$   $\text{Db}/\text{F}$   $\text{Eb}/\text{G}$   $\text{Fm}$   $\text{Eb}$   $\text{Db}$   $\text{Ab}$   $\text{Bbm}$   $\text{Ab}/\text{C}$   $\text{Db}/\text{F}$   $\text{Eb}$

while. 2. She \_

$\text{Fm}$   $\text{Fm}(\text{maj7})$   $\text{Fm7}$   $\text{Bb9}$   $\text{Db}$   $\text{Eb}$   $\text{Ab}$   $\text{Bbm}$   $\text{Ab}/\text{C}$   $\text{Db}/\text{F}$

long. \_ I'd like the \_ chance to be the girl who used to be me.

$\text{Eb}/\text{G}$   $\text{Fm}$   $\text{Eb}$   $\text{Db}$   $\text{Ab}$   $\text{Bbm}$   $\text{Ab}/\text{C}$   $\text{Db}/\text{F}$   $\text{Eb}/\text{G}$   $\text{Fm}$   $\text{Eb}$   $\text{Db}$   $\text{Ab}$

# GIVE ME THE NIGHT

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Words and Music by ROD TEMPERTON

Moderate rock

Verse:

Em7 Am7 Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7

1. When-ev - er dark is fall - in', you know the spir - it of the par - ty starts to come a - live, un - til the  
eve - nin' ac - tion, a place to dine, a glass of wine, a lit - tle late ro - mance. It's a

Em7 Am7 Bm7 Cmaj7 Em7 Am7 Bm7 Cmaj7

day is dawn - in'. You can throw out all the blues and hit the cit - y lights, } 'cause there's  
chain re - ac - tion. We'll see the peo - ple of the world com - in' out to dance, }

Chorus:

Am7 C/D Em7 Am7 Bm7 Cmaj7 Em7 Am7

mu - sic in the air, and lots of lov - in' ev - 'ry - where so give me the night. Give me the night.

1. Bm7 Cmaj7 2. Bm7 Cmaj7 Bridge: Gm7 F Dm7 C Gm7 F

2. You need the So come on out to - night and we'll lead the oth - ers on a ride through par - a - dise.

Dm7 C Gm7 F Dm7 C Gm7 F Ebmaj7 3

And if you feel all right, then we can be lov - ers 'cause I see that star - light look in your eyes.

Repeat ad lib. and fade

C7 Ebmaj7 3 C/D Em7 Am7 Bm7 Cmaj7

Well, don't you know we can fly? So give me the night. Give me the night.

# GO TELL IT ON THE MOUNTAIN

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TRADITIONAL

Moderately

G D C D G

1. When I was a sin - ner, I prayed both night and day; I asked the Lord to  
2. When I was a seek - er, I sought both night and day; I asked the Lord to  
3. Down in a low - ly man - ger the hum - ble Christ was born; and God sent out sal -

A7 D7 G C G D C

aid me, and He showed me the way; }  
help me, and He taught me how to pray, }  
va - tion that bless - ed Christ - mas morn. } Go tell it on the moun - tain, o - ver the hills and

G D C G C G D7 1.2. G C G 3. G C G

ev - 'ry - where; go tell it on the moun - tain, that Je - sus Christ is born. born.

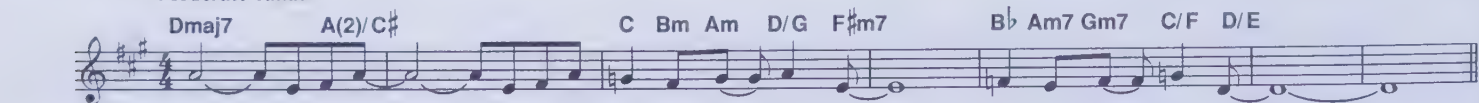


# GIVING YOU THE BEST THAT I GOT

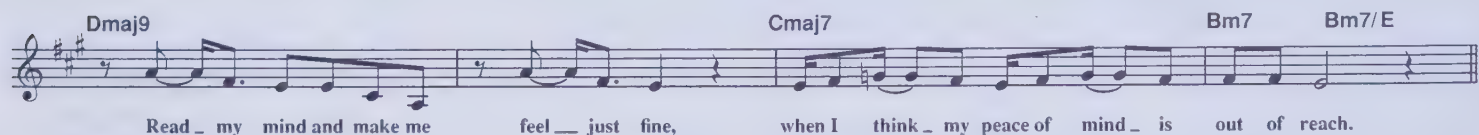
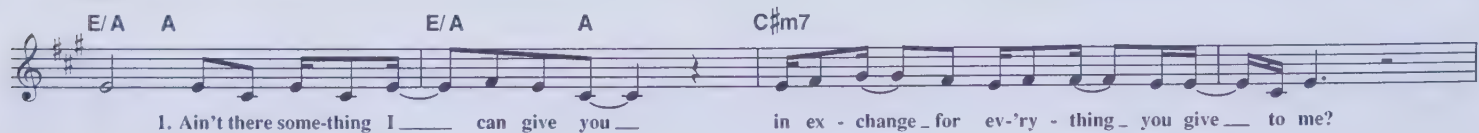
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ANITA BAKER, SKIP SCARBOROUGH  
and RANDY HOLLAND

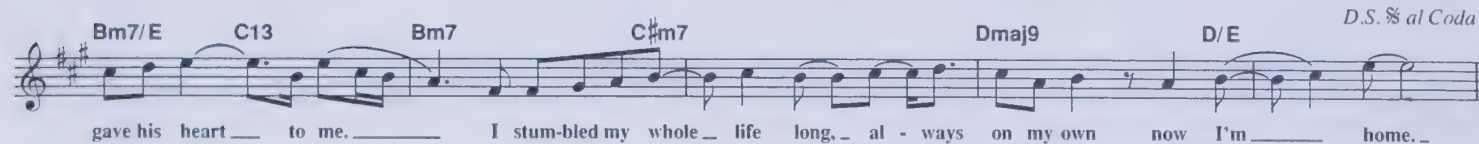
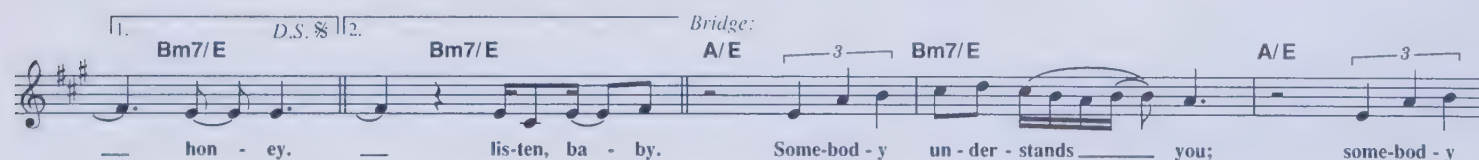
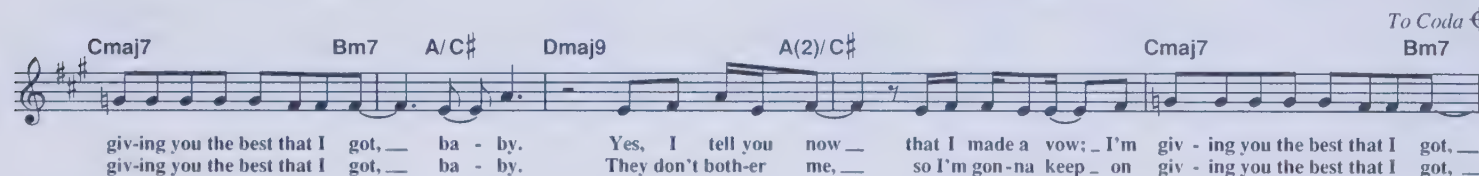
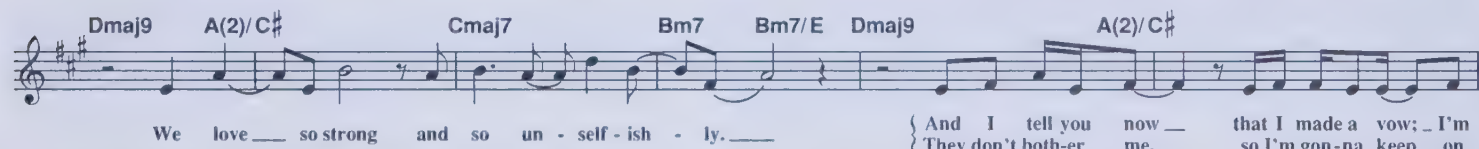
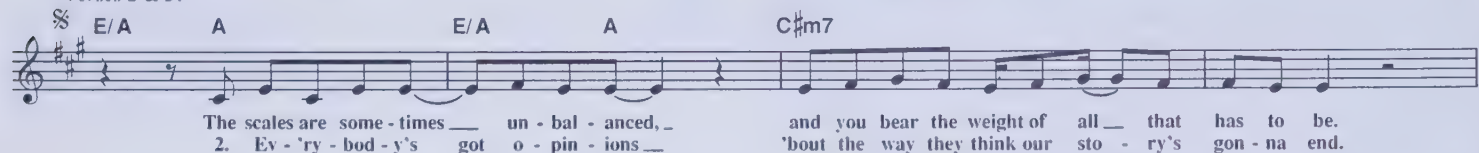
Moderate ballad



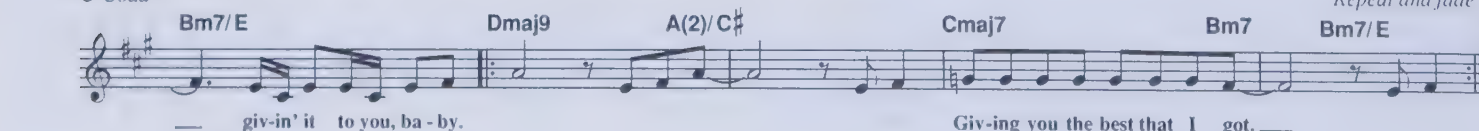
Verse 1:



Verses 2 & 3:



⊕ Coda



Verse 3:

My weary mind is rested,  
And I feel as if my home is in your arms.  
Fears are all gone, I like the sound of your song,  
And I think I want to sing it forever.

We love so strong and unselfishly,  
And I made a vow, so I tell you now;  
I'm giving you the best that I got, baby.  
I bet everything on my wedding ring;  
I'm giving you the best that I got, givin' it to you, baby.  
(To Coda:)



# THE GLORY OF LOVE

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Words and Music by  
BILLY HILL

Moderately (♩ = 100)

G D7 G G7 C G/D D7  
 You've got to give a lit-tle, take a lit-tle, and let your poor heart break a lit-tle.  
 laugh a lit-tle, cry a lit-tle, be-fore the clouds roll by a lit-tle. } That's the sto-ry of. that's the glo-ry of  
 win a lit-tle, lose a lit-tle, and al-ways have the blues a lit-tle. }

1. G B♭dim Am7 D7 2. G C6 Cm6 G To next strain 3. G C6 Cm6 G Fine Bridge: C  
 love. \_\_\_\_\_ You've got to love. \_\_\_\_\_ As love. \_\_\_\_\_ long as there's the two of us, we've got the

G/B B♭dim G/B D7/A G G7 Cm E♭dim A9 D7 D.S. al Fine  
 world and all its charms. \_\_\_\_\_ And when the world is through with us, we've got each oth - er's arms. \_\_\_\_\_ You've got to

# GLOW WORM

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TRADITIONAL

Moderately

E♭ B♭+ E♭ B♭7 Fm C  
 When the night falls si-lent-ly \_\_\_\_\_ the night falls si-lent-ly, \_\_\_\_\_ on for-ests dream - ing, lov - ers wan - der

Fm6 B♭7 E♭ B♭+ E♭  
 forth to see, \_\_\_\_\_ they wan-der forth to see \_\_\_\_\_ the bright stars gleam-ing. And lest they should lose their way, \_\_\_\_\_ lest they should lose their way, \_\_\_\_\_ the glow-worms

F♯dim Gm C7 B♭ F7 B♭ A♭/E♭ Ddim7 E♭7/D♭ D7/C  
 night - ly light their ti - ny lan-terns gay, \_\_\_\_\_ their ti-ny lan-terns gay, \_\_\_\_\_ and twin-kle bright - ly. Here and there, and ev - 'ry-where, from

Bdim7 E♭/B♭ B♭ A♭/E♭ Ddim7 E♭7/D♭ D7/C Bdim7 E♭/B♭ B♭ Refrain: E♭  
 mos - sy dell and hol - low, float-ing, glid-ing through the air, they call on us to fol - low! Shine lit - tle glow-worm,

B♭7 E♭ B♭7 Fm7 B♭7 E♭  
 glim-mer, glim-mer; shine lit-tle glow-worm, glim-mer, glim-mer! Lead us, lest too far we wan-der, love's sweet voice is call-ing yon-der.

B♭7 E♭ Fm A♭6 E♭ B♭7 E♭  
 Shine lit-tle glow-worm, glim-mer, glim-mer, shine lit-tle glow-worm, glim-mer, glim-mer! Light the path be - low a - bove, and lead us on to love.

# GOD REST YE MERRY, GENTLEMEN

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TRADITIONAL

Moderately

1. God rest ye mer - ry, gen - tle - men; let noth - ing you dis - may. Re -  
 2. (In) Beth - le - hem, in Is - ra - el, this bless - ed Babe was born, and  
 3. (From) God our heav'n - ly Fa - ther, a bless - ed an - gel came; and  
 4. (The) shep - herds at those tid - ings re - joic - ed much in mind; and

mem - ber, Christ our Sav - ior was born on Christ - mas Day to  
 laid with in cer - tain a man - ger up - on this bless - ed morn; to  
 un - to their flocks a shep - herd brought tid - ings of the same; to  
 left their herds feed - ing, in temp - est, storm and wind; how

save us all from Sa - tan's pow'r when we were gone a - stray.  
 which His Moth - er Mar - y did noth - ing take in scorn.  
 that in Beth - le - hem was born the Son of God by name.  
 went to Beth - le - hem straight - way, the Son of God to find. } O ———

tid - ings of com - fort and joy, com - fort and joy! O ———

tid - ings of com - fort and joy. 1. 2, 3. 4.  
 2. In joy.  
 3. From  
 4. The

From the Paramount Picture "GOLDEN EARRINGS"

## GOLDEN EARRINGS

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Words by JAY LIVINGSTON and RAY EVANS  
Music by VICTOR YOUNG

Moderately

There's a sto - ry the gyp - sy knows is true, that when your love wears gold - en ear - rings, she be - longs to you. An  
 old love sto - ry that's known to ver - y few, but if you wear those gold - en ear - rings, love will come to

you. By the burn - ing fire they will glow with ev - ry coal. You will hear de - sire whis - per low in - side your

soul. So be my gyp - sy, make love your guid - ing light, and let this pair of gold - en ear - rings cast their spell to - night.

# GOLDEN LADY

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Words and Music by  
STEVIE WONDER

Moderately

Verse:

E♭maj9

Fm9

Gm7

Am7

Am7/D



1. Look - ing in your eyes,  
2. Look - ing at your hands,  
3. (Instrumental solo ...)

kind of heav - en eyes.  
hands can un - der - stand.

E♭maj9

Fm9

Gm7

Am7

Am7/D

Bridge:

E♭maj7



Clos - ing both my eyes  
Wait - ing for the chance

wait - ing for sur - prise.  
just to hold your hand.

1. To see the heav - en in your eyes is not -  
2.3. A touch of rain and sun - shine made the flow -

... end solo

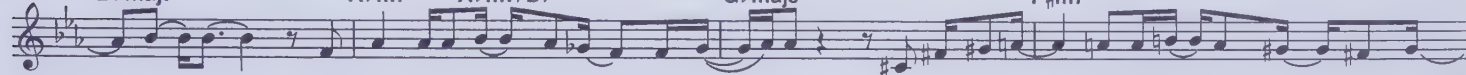
B♭maj7

A♭m7

A♭m7/D♭

G♭maj9

F♯m7



so far, 'cause I'm not a - fraid to try and go it,  
ers grow in - to a love - ly smile that's bloom - ing.

to know the love and the beau - ty nev - er known.  
And it's so clear to me that { here's a } dream -

To Coda ⊕

Chorus:

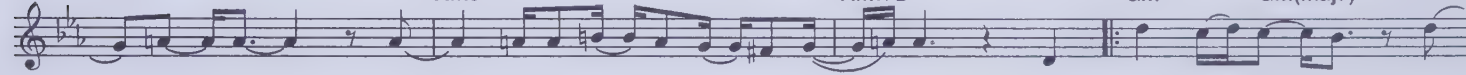
B9

Am9

Am7/D

Gm

Gm(maj7)



be - fore. I'll leave it up to you to show it.  
come true. There's no way that I'll be los - ing.

And Gold - en La - dy, Gold -

1.3. 1.2.

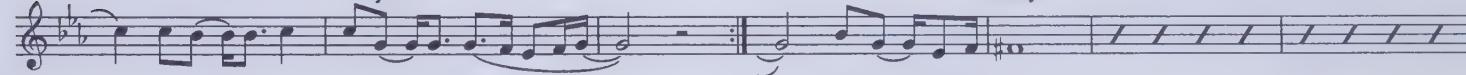
Gm7

Gm6

A♭maj7

Gmaj9

Fm9



en La - dy, I'd like to go there.

Take me right a - way.

D.C. 1.4.

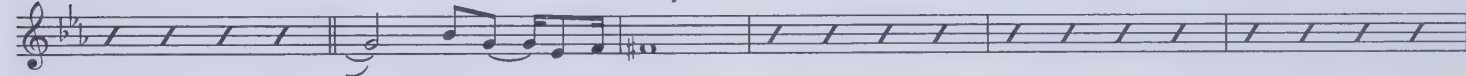
B♭13

Gmaj9

Fm9

B♭13

D.C. al Coda



Take me right a - way.

⊕ Coda

Am7/D

B♭m7/E♭

A♭m

A♭m(maj7)

A♭m7

A♭m6

Amaj7

Repeat ad lib. and fade



- ing. And Gold - en La - dy, Gold - en La - dy, I'd like to go there.

# GOOD NIGHT LADIES

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TRADITIONAL

Brightly

B♭

F7

B♭

B♭7

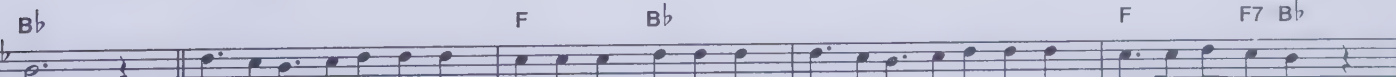
E♭

B♭

F7



Good - night, la - dies, good - night, la - dies! Good - night la - dies, we're going to leave you



now. Mer - ri - ly we roll a - long, roll a - long, roll a - long. Mer - ri - ly we roll a - long, o'er the deep blue sea.



From the United Artists Film "GOLDFINGER"

**GOLDFINGER**

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Lyrics by LESLIE BRICUSSE  
and ANTHONY NEWLEY  
Music by JOHN BARRY

Slowly

Gold - fin - ger, he's the man, the man with the Mi - das touch, a spi - der's  
cold fin - ger beck-ons you to en - ter his web of sin

touch. Such a but don't go in. Gold-en words he will pour in your

ear, but his lies can't dis-guise what you fear, for a gold - en girl knows when he's kissed her; it's the kiss of

death from Mis - ter Gold - fin - ger. Pret-ty girl, be - ware of this heart of gold, this heart is

cold. Gold - en cold. He loves on - ly gold, on - ly

gold. He loves gold, he loves on - ly he loves gold.

From the United Artist's Motion Picture "ROCKY"

**GONNA FLY NOW**

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Words by CAROL CONNORS  
and AYN ROBBINS  
Music by BILL CONTI

Briskly

Gon-na fly now, fly-ing high now. Gon-na fly, fly, fly. Rock-y's (Now I'm)

read - y to make a move, yeah. Rock-y's read - y, he just can't lose, yeah. Ev-ry nerve a wire

**Fmaj7** **Esus** **Dm7** **Cmaj7** **Dm7**  
 sweat-in' blood, like fire. \_\_\_\_\_ Bod-y's ach - in' \_\_\_\_\_ from the hurt it's tak - in', \_\_\_\_\_ mus-cles scream-in' \_\_\_\_\_ like a burn-in'

**Cmaj7** **Dm7** **Em7** **Fmaj7** **Esus** **Dm7** **Em7**  
 de - mon. \_\_\_\_\_ Ev-'ry nerve a wire \_\_\_\_\_ sweat-in' blood, like fire. \_\_\_\_\_ Try-in' hard now, \_\_\_\_\_  
 Feel-in' strong now, \_\_\_\_\_

**Fmaj7** **Bbmaj7** **Asus** **Dm7** **Cmaj7**  
 it's so hard now. \_\_\_\_\_ Try-in' hard now. \_\_\_\_\_ Rock-y pow - er \_\_\_\_\_ by the ho - ur. \_\_\_\_\_ } Pump-in'  
 won't be long now. \_\_\_\_\_ Get-tin' strong now. \_\_\_\_\_ (Fists like thun - der \_\_\_\_\_ gon-na put you un - der. \_\_\_\_\_)

**Dm7** **Cmaj7** **Dm7** **Em7** **Fmaj7** **Esus** **Dm7/G**  
 i - ron, \_\_\_\_\_ God ya know { he's } try - in'. \_\_\_\_\_ Ev-'ry nerve a wire \_\_\_\_\_ sweat-in' blood, like fire. \_\_\_\_\_ Gon-na fly now, \_\_\_\_\_  
 { (I'm) }

1. **Cmaj7/G** **Fmaj7** **Dm7** **Bm7(b5)** **Esus** **Esus** **Am**  
 \_\_\_\_\_ fly-in' high now. \_\_\_\_\_ Gon-na fly, fly, fly. \_\_\_\_\_ fly. \_\_\_\_\_

2.

## GOOD NIGHT SWEETHEART

American Version by RUDY VALLEE  
 Words and Music by  
 RAY NOBLE, JIMMY CAMPBELL  
 and REG CONNELLY

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Moderately slow

**C** **Cdim C** **Cdim C** **Cdim C** **F/C** **C** **G7** **F#7 G7** **F#7/G G7** **F#7/G G7**  
 Good night sweet-heart, till we meet to - mor - row. Good night sweet-heart, sleep will ban - ish  
 good night sweet-heart, though I'm not be - side you. Good night sweet-heart, still my love will

**Dm7** **G7** **Am** 1. **Dm7** **G7** **Cmaj7** **Am**  
 sor - row. Tears and part - ing may make us for - lorn. \_\_\_\_\_ But with the dawn, \_\_\_\_\_ a  
 guide you. Dreams en - fold you,

2. **Dm7** **G7** **D7** **D#dim C/E C#dim** **G7/D** **G7** **C Fm C**  
 new day is born. \_\_\_\_\_ So I'll say in each one I'll hold you. Good night sweet-heart, good night. \_\_\_\_\_

# GOOD MORNING STARSHINE

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Words by JAMES RADO and GEROME RAGNI  
Music by GALT MacDERMOT

Moderate rock

Good mor-ning Star - shine. The earth says "Hel - lo". You twin-kle a - bove us, we twin-kle be - low.

Good morn-ing Star - shine. You lead us a - long. My love and me as we sing — our ear - ly morn-ing sing -

- ing song. Glid-dy glup gloo-py, nib - by nab-by noo-py la la la lo lo. Sab-ba sib-by sab-ba, noo - by ab-ba nab - ba

le le lo lo. Too-by oo-by wal-la, noo-by ab-ba nab-ba, ear-ly morn-ing sing-ing song. Good morn-ing

Sing-ing a song, hum-ming a song, sing-ing a song, Lov-ing a song, laugh-ing a song, sing the song —

Sing the song, song the sing, Song, song, song, sing, sing, sing song.

Repeat ad lib. and fade

# GOOD KING WENCESLAS

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Words by JOHN MASON NEALE  
Music TRADITIONAL

Moderately

1. Good King Wen - ces - las looked out on the feast of Ste - phen, when the snow lay  
2. "Hith - er, page, and stand by me, if thou know'st it, tell - ing, yon - der peas - ant,  
3. "Bring me flesh and bring me wine, bring me pine logs, hith - er, Thou and I will

'round a - bout, deep and crisp and e - ven. Bright - ly shone the moon that night,  
who is he? Where and what his dwell - ing?" "Sire, he lives a good league hence,  
see him dine, when we bear him thith - er." Page and mon - arch forth they went,

though the frost was cru - el, when a poor man came in sight, gath - 'ring win - ter  
un - der - neath the moun - tain; right a - poor man the for - est fence, by Saint Ag - nes  
forth they went to - geth - er, through the rude wind's wild la - ment and the the bit - ter



F B $\flat$  1.2. F 3. F D7 G Em D7 G  
 fu - el. er. 4. "Sire, the night is dark - er now,  
 foun - tain." 5. In his mas - ter's steps he trod,  
 weath - - - - -  
 C G C D7 G Em D7 G C G C D7  
 and the wind blows strong - er. Fails my heart, I know not how, I can go no  
 where the snow lay dint - ed. Heat was in the ver - y sod which the Saint had  
 G C G D G D Em C G C D7 G  
 long - er." "Mark my foot - steps, my good be page, tread thou in them bold - ly.  
 print - ed. There - fore Chris - tian men, be sure, wealth or rank pos - sess - ing;  
 Em D7 C G D G C G D Em C 1. G 2. G  
 Thou shalt find the win - ter's rage freeze thy blood less cold - ly." ing.  
 ye who now will bless the poor shall your - selves find bless - - - - -

## GRADUATION DAY

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Words and Music by  
JOE SHERMAN and NOEL SHERMAN

Moderately  
 C Dm7 C F C Dm7 C E $\flat$ dim Dm7 G7  
 It's a time for joy, a time for tears, a time we'll treas - ure thru the years; we'll re - mem - ber  
 C A7( $\flat$ 9) Dm7 G9 C G7 C Dm7 C F C Dm7 C E $\flat$ dim  
 al - ways grad - u - a - tion day. At the sen - ior prom, we danced till three, and then you gave your heart to me.  
 Dm7 G7 C A7( $\flat$ 9) Dm7 G9 C Gm7 C7 Fmaj7 F F $\sharp$ dim Gm7 C7  
 We'll re - mem - ber al - ways grad - u - a - tion day. Tho we leave in sor - row all the joys we've  
 Fmaj7 F6 Am7 D7 Gmaj7 G G $\sharp$ dim Am7 D7 G7 C Dm7 C F  
 known, we can face to - mor - row know - ing we'll nev - er walk - a - lone. When the I - vy Walls are far be - hind, no  
 C Dm7 C E $\flat$ dim Dm7 G7 C A7( $\flat$ 9) Dm7 G9 1. C A $\flat$ 7 G7 2. C F9 Cmaj7  
 mat - ter where our path may wind, we'll re - mem - ber al - ways grad - u - a - tion day! It's a day!

From the United Artists Motion Picture "THE GOOD, THE BAD AND THE UGLY"  
**THE GOOD, THE BAD AND THE UGLY**  
 (Il Buono, Il Brutto, Il Cattivo)

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By ENNIO MORRICONE

**Brightly**

Dm G Dm C Dm Am Dm G

Dm 1. 2. Dm Am B $\flat$  F Dm Am C

Am Dm G Dm G Dm G Dm G B $\flat$  Am G F Em F C B $\flat$  *To Coda* ⊕

A $\flat$  A7 Dm Dm G Dm C Dm

Am Dm G Dm N.C. G B $\flat$  F

C Am Dm *D.S. al Coda* ⊕ *Coda* A $\flat$  A7

Dm G Dm C Dm

## GRANDMA GOT RUN OVER BY A REINDEER!

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Words and Music by  
 RANDY BROOKS

**Moderately bright**

*Chorus:*

E A

Grand-ma got run o - ver by a rein-deer walk - ing home from our house Christ-mas Eve.

1. 2. To next strain 3. Fine

E B7 E D A E A E

You can say there's no such thing as San-ta, but as for me and Grand-pa we be - lieve, lieve.

Verse:

1. She'd been drink-ing too much egg-nog, and we begged her not to go, but she for-got her med-i -

ca-tion, and she stag-gered out the door in-to the snow. When we found her Christ-mas morn-ing at the scene of the at -

tack, she had hoof-prints on her fore-head, and in - crim - i - nat - ing Claus marks on her back. D.C.

Verse 2:

Now we're all so proud of Grandpa,  
He's been taking this so well.  
See him in there watching football,  
Drinking beer, and playing cards with Cousin Mel.  
It's not Christmas without Grandma.  
All the family's dressed in black,  
And we just can't help but wonder:  
Should we open up her gifts or send them back?  
(To Chorus:)

Verse 3:

Now the goose is on the table,  
And the pudding made of fig,  
And the blue and silver candles,  
That would just have matched the hair in Grandma's wig.  
I've warned all my friends and neighbors,  
Better watch out for yourselves.  
They should never give a license  
To a man who drives a sleigh and plays with elves.  
(To Chorus:)

From the United Artists Motion Picture "THE GREAT ESCAPE"  
**THE GREAT ESCAPE MARCH**

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Words by AL STILLMAN  
Music by ELMER BERNSTEIN

March tempo

Ma - bel, I love you, Ma - bel; love you as much as I am a - ble. But, oh, I'm cra - zy  
Car - rie, I need you, Car - rie, but I don't think that we will mar - ry, 'cause that would hin - der

for lit - tle Dai - sy. She is the one girl for me. } Fick - le, I may be fick - le, but it's a  
my love for Lin - da. She is the one girl for me. }

dol - lar to a nick - el, that when I'm kiss - in' the one I'm kiss - in', she is the one girl for me! \_\_\_\_\_

1st time: Whistle ...  
2nd time: I love Ma - til - da, she is ver - y nice, ooh, but that Hil - da takes me to par - a - dise. I love Ma -

Whistle ...  
til - da, but Hil - da is ver - y nice, she is the one girl for me!

1. D.C. 2. D.S. al Fine  
F7 Fdim F7 F7 Fdim F7



# GOOD VIBRATIONS

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Words and Music by  
BRIAN WILSON and  
MIKE LOVE

**Moderate swing rock** (♩ = 3♩)

**Dm C B♭ A**

I, \_\_\_\_\_ I love the col - or - ful clothes she wears, \_\_\_\_\_ and the way the sun - light plays up - on \_\_\_\_\_ her hair. \_\_\_\_\_  
Close \_\_\_\_\_ my eyes; \_\_\_\_\_ she's some - how clos - er now. \_\_\_\_\_ Soft - ly smile; I know she must \_\_\_\_\_ be kind. \_\_\_\_\_

**Dm C B♭ A C7**

I \_\_\_\_\_ hear the sound of a gen - tle word \_\_\_\_\_ on the wind that lifts her per - fume through the air. \_\_\_\_\_  
Then \_\_\_\_\_ I look in her eyes. \_\_\_\_\_ She goes with me to a blos - som world. \_\_\_\_\_

**Chorus:** (a tempo)

**F B♭/F F7 B♭/F F B♭/F F7 B♭/F F B♭/F F7 B♭/F F B♭/F**

I'm pick - ing up good vi - bra - tions. She's giv - ing me ex - ci - ta - tions. I'm pick - ing up good vi - bra - tions. She's giv - ing me

**F7 B♭/F G C/G G7 C/G G C/G G7 C/G A D/A A7 D/A**

ex - ci - ta - tions. I'm pick - ing up good vi - bra - tions. She's giv - ing me ex - ci - ta - tions. I'm pick - ing up good vi - bra - tions.

**1. D.C. 2. To next strain 3. etc. Repeat and fade**

**A D/A A7 D/A A7 D/A A7 D/A A9 D/A A9 D/A A9 D/A**

She's giv - ing me ex - ci - ta - tions. ex - ci - ta - tions. ex - ci - ta - tions. ex - ci - ta - tions.

**A little slower** (♩ = 3♩)

**A9 D/A A9 D/A A9 D/A E F#m B E**

Got - ta keep \_\_\_\_\_

**1. 2. 3. 4. D.S. %**

**F#m B B E D/E**

\_\_\_\_\_ those a - lov - in' good vi - bra - tions a - hap - p'nin' with her. hap - p'nin' with her.

# GREAT DAY

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Words by EDWARD ELISCU and BILLY ROSE  
Music by VINCENT YOUMANS

**Moderately**

**E♭ A♭ E♭/B♭ B♭7 E♭6**

**1. To next strain 2. Fine**

When you're down \_\_\_\_\_ and out, lift up your head \_\_\_\_\_ and shout, } "There's gon - na be \_\_\_\_\_ a great day." \_\_\_\_\_  
It's not far \_\_\_\_\_ a - way, hold up your hands \_\_\_\_\_ and say, \_\_\_\_\_

**E♭ Fm7 E♭/B♭ B♭7 E♭ E♭7/D♭**

An - gels in \_\_\_\_\_ the sky prom - ise that bye \_\_\_\_\_ and bye there's gon - na be \_\_\_\_\_ a great day. \_\_\_\_\_

**A♭/C E♭7/G A♭ B♭7/A♭ E♭ Cm7 B♭/F E♭/F F7 A♭/B♭ Fm7 B♭7**

**D.C. al Fine**

Ga - bri - el will warn you \_\_\_\_\_ some ear - ly morn you \_\_\_\_\_ will hear his horn root - y toot - in'.

# GOODBYE, MY CONEY ISLAND BABY

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Words and Music by  
LES APPLIGATE

Moderately

B $\flat$  C7 F7 B $\flat$  E $\flat$ /B $\flat$  B $\flat$  F7 B $\flat$   
 We all fall for some girl that dress-es neat, some girl that's got big feet. We meet her on the street. Then we'll join the  
 C7 F7 B $\flat$  C7  
 ar - my of mar-ried boobs, to the al - tar, just like lead-ing lambs to slaugh-ter. When it's o - ver, oh boy we get it good;  
 F7 A7( $\flat$ 5)/E $\flat$  D7 G7 Dm7/G G7 C7 G $\flat$ 7 B $\flat$ /F F7  
 bach-'lor days we then re - call, rich man, poor man, beg-gar man, thief, doc-tor, law-yer, mer-chant chief. We all are bound for  
 B $\flat$  Gm7 C7 F7 B $\flat$  F7 B $\flat$  Gm7  
 ma - tri - mo - ny. Good-bye, my Con-ey Is-land ba - by. — Fare-well my own true love. I'm gon - na go a-way and  
 C7 C7/G F $\sharp$ dim7 C7/G F7 B $\flat$  Gm7 C7  
 leave you, — nev - er to see you an - y - more. I'm goin' to sail up - on that fer - ry boat,  
 F7 F7 A7( $\flat$ 5)/E $\flat$  D7 G7 C7 B7 C7 B $\flat$ /F F7  
 nev - er to re-turn a - gain. So good-bye, fare-well, so long for - ev - er. Good-bye, my Con - ey Isle,  
 B $\flat$ /F F7 B $\flat$  F7 1. B $\flat$  D $\flat$ dim7 F7/C 2. B $\flat$   
 good-bye, my Con - ey Isle, good-bye, my Con - ey Is - land babe. Oh, babe. —

From the Batjac Production "THE ALAMO" a United Artists Release

# THE GREEN LEAVES OF SUMMER

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By PAUL FRANCIS WEBSTER  
and DIMITRI TIOMKIN

Moderately slow

Em B7 Em D7 G Am  
 A time — to be reap-in', — a time — to be sow-in'; — the green — leaves of sum-mer — are  
 time — just for plant-in', — a time — just for plow-in'; — a time — to be court-in', — a  
 F $\sharp$ 7 B7 E7 Am D7 G  
 call - in' me home. — It was good — to be young then — in the sea - son of plen - ty, — when the  
 girl — of your own. — 'Twas so good — to be young then, — to be close — to the earth, — and to  
 1. 2.  
 Em Am6 C7 B7 Em F $\sharp$ m7( $\flat$ 5) B7 Em  
 cat - fish were jump - in' — as high as — the sky. — A mo - ment of birth.  
 stand — by your wife at — the



# GOT TO BE THERE

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Words and Music by  
ELLIOT WILLENSKY

Moderately slow

Got to be there, got to be there in the morn - ing when he says hel - lo to the world.

Got to be there, got to be there, bring him good times and show him that I'm his girl.

Oh, what a feel - ing there'll be the mo - ment I know he loves

me. 'Cause when I look in his eyes, I re-al-ize, I need him shar - ing the world be - side

me. That's why I've got to be there, got to be there in the morn - ing, and  
when the love be - gins, and

wel - come him in - to the world, and show him that I'm his girl, when he says hel - lo;  
that's ev - 'ry - where he goes. I've got to be there so he knows that

world. He loves when he's with me he's home.

# GRANADA

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English Lyric by DOROTHY DODD  
Music by AGUSTIN LARA

Moderately

Gra - na - da tie - rra so - ña - da por mi mi can - tar se vuel - ve gi - ta - no cuna - do es pa - ra  
Gra - na - da I'm fall - ing un - der your spell. And if you could speak, what a fas - cin - at - ing tale you would

ti mi can - tar he - cho de fan - ta - si - a mi can - tar flor de me - lan - co - lí - a que yo  
tell, of an age the world has long for - got - ten, of an age that weaves a si - lent mag - ic in Gra -



A tempo

E /G# /B /D /B /D Am/C /A G/B /G F/A /F E7 /G# /B /D /B /D

ven - go a dar. \_\_\_\_\_  
na - da to - day. \_\_\_\_\_

Tempo di Habanera

N.C.

Am/C /A G/B /G F/A /F E

G7 C D7 G C

Gra - na - da tie - rra en - san - gren -  
The dawn in the sky greets the

/E Ebdim G7<sub>3</sub>

ta - da en tar - des de to - ros. \_\_\_\_\_ Mu - jer que con - ser va el em - bru - jo de  
day with a sigh for Gra - na - da, \_\_\_\_\_ for she can re - mem - ber the splen - dour that

Dm7 G7 C6

lus o - jos mo - ros. \_\_\_\_\_ de sue - ño re - bel de y gi - ta - na cu - bier - ta de  
once was Gra - na da. \_\_\_\_\_ It still can be found in the hills all a - round as I

Em B7/D# Em<sub>3</sub>

flo - res \_\_\_\_\_ y be - so tu bo - ca de gra - na ju - go - sa man -  
wan - der a - long, \_\_\_\_\_ en - tranc'd by the beau - ty be - fore me, \_\_\_\_\_ en - tranc'd by a

B7/D# Em G7 C

za - na que me ha - bla de a - mo - res. \_\_\_\_\_ Gra - na - da ma - no - la can - ta - da en  
land full of sun - shine and flow - ers and song. \_\_\_\_\_ And when day is done and the sun starts to

/E Ebdim G7<sub>3</sub>

co - plas pre - cio - sas. \_\_\_\_\_ No ten - go o - tra co - sa que dar - te que un  
set in Gra - na - da, \_\_\_\_\_ I en - vy the blush of the snow - clad Si -

Dm7 G7 C6 C C7 F Fm

ra - mo de ro - sas. \_\_\_\_\_ De ro - sas de sua - ve fra - gan - cia que le die - ran  
er - ra Ne - va - da, \_\_\_\_\_ For soon it will wel - come the stars while a thou - sand gui -

Broadly

Fm/A<sup>b</sup>

A tempo

C/G Fm/A<sup>b</sup> Fm C

mar - co a la Vir - gen mo - re - na \_\_\_\_\_ Gra - na - da tu tie - rra es - tá lle - na de  
tars play a soft hab - an - er - a; \_\_\_\_\_ the moon - lit Gra - na - da will live a - gain the

G7 C Fm C Fm C Fm C G7 C

lin - das mu - je - res, \_\_\_\_\_ de san - gre y de sol. \_\_\_\_\_  
glo - ry of yes - ter - day, \_\_\_\_\_ ro - man - tic and gay. \_\_\_\_\_

Words and Music by  
**BUCK RAM**

## GREEN ONIONS

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Music by  
BOOKER T. JONES, STEVE CROPPER,  
LEWIS STEINBERG and AL JACKSON, JR.

F3287FBX

From the Columbia Picture "THE GREATEST" - A Columbia/EMI Presentation

## THE GREATEST LOVE OF ALL

Copyright © 1977 by GOLD HORIZON MUSIC CORP. and GOLDEN TORCH MUSIC CORP.  
All Rights ReservedWords by LINDA CREED  
Music by MICHAEL MASSERSlowly  
Verse:

1.3. I be - lieve that chil - dren are our fu - ture; teach them well and let \_\_\_ them lead \_\_\_ the way.  
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro; peo - ple need some - one \_\_\_ to look up \_\_\_ to.

Show them all the beau - ty they pos - sess in - side. Give them a sense of pride, to make it  
I nev - er found an - y - one who ful - filled my need. A lone - ly place of to be, and so I

1.3. eas - i - er; \_\_\_ let the chil - dren's laugh - ter re - mind us how \_\_\_ we used to

2. learned to de - pend on me. I de - cid - ed long \_\_\_ a - go \_\_\_ nev - er to walk in an - y - one's shad - ow.  
(be.)

If I fail, if I suc - ceed, \_\_\_ at least I lived \_\_\_ as I be - lieve. No mat - ter what they take from me, they

Chorus:  
can't take a - way my dig - ni - ty. Be - cause the great - est love of all \_\_\_ is hap - pen - ing to

me. I found the great - est love of all \_\_\_ in - side of me. The great - est

love \_\_\_ of all is eas - y to a - chieve. Learn - ing \_\_\_ to love your - self is the

1. D.C. 2. great - est love of all. all. And if by chance that spe - cial place that you've been dream - ing

of leads you to a lone - ly \_\_\_ place, find your strength in love. \_\_\_\_\_



# GREEN EYES

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Music by NILO MENENDEZ  
Spanish Lyrics by ADOLFO UTRERA  
Translation by E. RIVERA and E. WOODS

Moderato

Chorus:

*E♭maj7 E♭ E♭6 E♭maj7 E♭*

Your green eyes with their soft lights, \_\_\_\_\_ your eyes that prom-ise sweet nights \_\_\_\_\_ bring to my soul a long - ing \_\_\_\_\_

*Edim B♭7/F B♭7 A♭/B♭ B♭7*

— a thirst for love di - vine. \_\_\_\_\_ In dreams I seem to hold you \_\_\_\_\_ to find you and en - fold you. \_\_\_\_\_ Our lips meet, and our

*C+ C7 F7 B♭7 E♭maj7 E♭ E♭6 E♭maj7*

hearts too, \_\_\_\_\_ with a thrill so sub - lime. \_\_\_\_\_ Those cool and lim-pid green eyes, \_\_\_\_\_ a pool where-in my love lies \_\_\_\_\_

*Gdim C7 Fm C7 Fm A♭6 A♭maj7 Adim*

— so deep, that in my search - ing \_\_\_\_\_ for hap-pi-ness, I fear \_\_\_\_\_ that they will ev-er haunt me. \_\_\_\_\_ All through my life they'll

*E♭ E♭9/D♭ C7 F7 B♭7* 1. *E♭ Cm Gdim B♭7* 2. *E♭*

taunt me. \_\_\_\_\_ But will they ev-er want me? \_\_\_\_\_ Green eyes, make my dreams come true. \_\_\_\_\_ Your green eyes with their true. \_\_\_\_\_

# GREEN TAMBOURINE

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Words and Music by SHELLEY PINZ and PAUL LEKA

Moderately

*G C/G*

*G D C/D G D C/D G D C/D G D C/D G D C/D G D C/D*

1. Drop your sil-ver in my tam-bou - rine;  
2. Watch the jin-gle jan-gle start to shine,  
3. Drop a dime be-fore I walk a - way.

help a poor man build a pret-ty dream.  
re - flec-tions of the mu - sic that is mine.  
An - y song you want, I'll glad-ly play.

*Cm G D C B♭ Fm/A♭* 1. *G D C G D C*

Give me pen-nies, I'll take an - y - thing.  
When you toss a coin, you'll hear it sing.  
Mon - ey feeds my mu - sic ma - chine. } Now lis-ten while I play \_\_\_\_\_ my green tam-bou - rine.

2. *G D C G D C G D C G D C G* 3. *C/G G B♭ Fm/A♭*

rine. rine. Now lis-ten while I play...

## TRADITIONAL

Em D D#dim Em F#7 B Em  
 A - las, my love, — you do me wrong — to cast me off — dis - cour - teous - ly, and I have loved — you,

D Em B7 Em Am Em G D D#dim  
 oh, so long, — de - light - ing in — your com - pa - ny. Green - sleeves — was all my joy; —

Em F#7 B G D D#dim Em B7 Em Am Em  
 Green - sleeves — was my de - light. Green - sleeves was my heart of gold, — and who but my la - dy Green - sleeves,

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Original words and music by  
JOSE FERNANDEZ DIAS (Joseito  
Fernandez). Music adaptation  
by PETE SEEGER.  
Lyric adaptation by HECTOR ANGULO,  
based on a poem by JOSE MARTI

Em7 A7 D G A7 D G

Guan - ta - na - me - ra, gua - ji - ra Guan - ta - na - me - ra. Guan - ta - na - me -

A7 D G A7 A7 D G

ra, gua - ji - ra Guan - ta - na - me - ra! 1. 2. 3. To Next Strain 4. Fine Verse: D G

1. Yo soy un ra! hom - bre sin - ce - ro,

A7 D G A7 D G A7

de don - de cre - ce la pal - ma, yo soy un hom - bre sin - ce - ro, de don - de

D G A7 D G A7 D G A7 D.C.

cre - ce la pal - ma, y an - tes de mo - rir - me quie - ro, e - char mis ver - sos del al - ma.

**Verse 2:**  
**Mi verso es de un verde claro,**  
**Y de un carmin encendido,**  
**Mi verso es de un verde claro,**  
**Y de un carmin encendido,**  
**Mi verso es un ciervo herido,**  
**Que busca en el monte amparo.**  
*(To Chorus:)*

Con los pobres de la tierra,  
Quiero yo mi suerte echar,  
Con los pobres de la tierra,  
Quiero yo mi suerte echar,  
El arroyo de la sierra,  
Me complace mas que el mar.  
(To Chorus:)

## GUADALAJARA

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All Rights ReservedSpanish Words and Music by  
PEPE GUIZAR

Moderately

C7 F C7  
 F 1. 2. N.C.  
 Gua-da - la -  
 F D $\flat$  F  
 ja - ra Gua-da - la - ja - ra Gua-da - la - ja - ra  
 B $\flat$   
 tie-nes el al - ma de pro-vin - cia - na hue-les a lim-pio a ro-sa tem - pra - na a ver-de  
 C7 F C7 F  
 ja - ra fres-ca del ri - o son mil pa - lo - mos tu ca - se - ri - o. Gua-da - la - ja - ra Gua-da - la - ja - ra sa - bes a  
 D $\flat$  F N.C. C7  
 pu - ra tie-rra mo - ja - da  
 F C7 F 1. 2.  
 G7 Csus C  
 Ay! Co-lo-mi-tos le - ja - nos  
 G7 F/C C N.C. G7 C6  
 Ay! o - ji - tos de a-gua her-ma - nos Ay! co - lo - mi - tos i - nol - vi - da - bles i - nol - vi -  
 G9 C G C6 G9 C N.C.  
 da - bles co-mo la tar - des en que la llu - via des-de la lo - ma ir-nos ha ci - a has-ta Za - po - pam.  
 C7 F C7 F  
 1. 2. N.C. Tempo ad lib. D $\flat$  F  
 Gua-da - la - ja - ra, Gua-da - la - ja - ra!



# GUILTY

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Words and Music by  
GUS KAHN, HARRY ASKST  
and RICHARD A. WHITING

Moderately slow

Is it a sin, — is it a crime, — lov - ing you, dear, — like I do? — } If it's a crime, — then I'm  
May-be I'm wrong — dream-ing of you, — dream-ing the lone - ly night through. — }

gail - ty, gail - ty of lov - ing you. — gail - ty of dream-ing of you. — What can I do, —

what can I say, — af - ter I've tak - en the blame? You say we're through, — you'll go your way; — but

I'll al - ways feel — just the same. May-be I'm right, — may-be I'm wrong, — lov - ing you dear — like I

do. — If it's a crime, — then I'm gail - ty, gail - ty of lov - ing you.

# HAIL TO THE CHIEF

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JAMES SANDERSON

Majestically

From the American Tribal Love-Rock Musical "HAIR"

## HAIR

Copyright © 1966, 1967, 1968 JAMES RADO, GEROME RAGNI, GALT MACDERMOT, NAT SHAPIRO and EMI U CATALOG INC.  
All Rights ReservedWords by JAMES RADO and GEROME RAGNI  
Music by GALT MacDERMOT

**Freely**  
Cm Abmaj7 Cm Eb Cm Ab Cm Eb Gm Eb Gm Bb

She asks me why, I'm just a hair-y guy. I'm hair-y noon and night. Hair, that's a fright. I'm hair-y high and low. Don't ask me why, don't know.

**Moderate rock**  
**Verse:**  
Gm Eb Gm Bb Cm Ab Cm Eb Cm Ab

It's not for lack of bread, like the Grate-ful Dead. 1. Dar-lin', give me a head of hair, \_ long beau-ti-ful hair, \_ shin - ing, gleam-ing.

Cm Eb Gm Eb Gm Bb Gm Eb Gm Bb7

steam-ing, flax-en, wax-en. Give me down to there hair, shoul-der length or lon-ger. Here, ba-by, there, mom-ma, ev - 'ry-where, dad-dy, dad-dy.

**Chorus:**  
Cm Ab Cm Eb Bb7 Eb7 Ab Bb7 Eb Bb11 Eb Bb11

Hair, hair, hair, hair, hair, hair, \_ hair. Flow it, show it, long \_ as God can grow it, my \_ hair. 2. Let it hair. I want it

**Bridge:**  
Dm G7 Dm G7 Gm Cm Gm Cm

long, straight, curl - y, fuz - zy, snag-gy, shag-gy, rat - ty, mat - ty, oil - y, greas-y, fleec - y, shin-ing, gleam-ing, steam-ing, flax - en, wax - en,

Cm7 F7 Cm7 F7 Cm F7 Cm F7 Bb7

knot-ted, pol-ka dot-ted, twist-ed, bead-ed, braid-ed, pow-dered, flow-ered and con-fet-tied, ban-gled, tan-gled, span-gled and spa - ghet - tied. \_

*D.S. % al Coda* *Coda*  
Eb Bb7 Eb7 Ab Bb7 Eb

\_ 3. They'll be hair. Flow it, show it, long \_ as God can grow it, my \_ hair.

## Verse 2:

Let it fly in the breeze and get caught in the trees.  
Give a home to the fleas in my hair,  
A home for fleas, (yeah) a hive for bees, (yeah) a nest for birds.  
There ain't no words for the beauty, the splendor,  
The wonder of my ... (To Chorus:)

## Verse 3:

They'll be gaga at the gogo  
When they see me in my toga,  
My toga made of blond, brilliantined, biblical hair;  
My hair like Jesus wore it.  
Hallelujah, I adore it; Hallelujah, Mary loved her son.  
Why don't my mother love me? (To Chorus:)

## THE HAPPY FARMER

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ROBERT SCHUMANN

**Brightly**  
F Bb F C7 F C G7 C C7

F Bb F C7 F C7 F C7 F

# HAIL! HAIL! THE GANG'S ALL HERE

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Words and Music by  
THEODORE MORSE and ARTHUR SULLIVAN

Brightly

Musical score for "Hail! Hail! The Gang's All Here". The score is written for a single melodic line in G major, 4/4 time. It consists of two staves. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Hail! Hail! The gang's all here! What the heck do we care? What the heck do we care?"

Chords: G, D7, Am7, D7, Am7, D7, G.

Paramount Pictures Corp. & Berry Gordy Present  
A Motown, Weston, Furie Production "LADY SINGS THE BLUES"

## HAPPY

(Love Theme from "Lady Sings the Blues")

Lyrics by WILLIAM "SMOKEY" ROBINSON  
Music by MICHEL LEGRAND

Slowly

Verses 1 and 2:

Musical score for "Happy". The score is written for a single melodic line in A major, 4/4 time. It consists of several staves. The first staff has a key signature of two sharps (F# and C#) and a common time signature (C). The second staff has a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are: "1. Sad-ness had been close as my next of kin, then Hap-py came one day, 2. Hap-py, that's you, you made my life brand new. Lost as a lit-tle lamb was I".

Chords: A, Bm/A, Asus, E7/A, A, A2, E7sus, E9, C#sus, C#7, F#7sus, F#m7, Bm7, E7sus, E7, Amaj7, F#m, F#m7, D, E9, E7, A, F7sus, Bb, Cm/Bb, Bbsus, F7/Bb, Bb, Bbsus, F7sus, D7sus, G7sus, Gm7, Cm7, F7sus, F7, Bbmaj7, Gm, Gm7, Eb, F9, F7sus, Bbsus, Ebm6/Bb, Bbmaj7.



## HALF AS MUCH

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Words and Music by  
CURLEY WILLIAMS

Moderately

D  
 If you loved me half as much as I love you, you would-n't worry  
 A7 D D7 G  
 me half as much as you do. You're nice to me when there's no one else around. You on - ly  
 E7 A7 D  
 build me up to let me down. If you missed me half as much as I miss you, you would-n't  
 A7 D D7 G  
 stay a - way half as much as you do. I know that I would nev - er be this blue.  
 A7 1. D 2. D A7 D7  
 If you on - ly loved me half as much as I love you. If you you.

## HANUKAH SONG

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Words by A. EVRONIN  
TRADITIONAL FOLK SONG

Moderately

Cm G Cm G Cm  
 Y' - mey ha - Cha - nu - kah Cha - nu - kat mik - da - shey nu b' - gil uv - sim - chah m' - ma - lim et li - bey - nu  
 Ab G Cm Ab G Cm  
 lai - la va - yom s'vi - vo - ney - nu yi - sov suf - ga - ni - yot no - chai bam la - rov ha - i - ru had -  
 F9 Ab G Cm Fm G Cm Fm G Ab G  
 li - ku ne - rot Cha - nu - kah ra - bim al ha - ni - sim v' - al ha - nif - la - ot a - sher chol - l' - lu ha - ma - ka -  
 Cm Fm G Cm Fm G Ab 1. Cm 2. Cm  
 bim al ha - ni - sim v' - al ha - nif - la - ot a - sher chol - l' - lu ha - ma - ka - bim Y' bim

# HANDY MAN

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Words and Music by  
OTIS BLACKWELL  
and JIMMY JONES

Moderate rock

(Keyboard:)

Hey girls,

gath-er 'round. \_\_\_\_ Lis-ten to what I'm put-tin' down. \_\_\_\_ Hey ba-by, I'm your hand-y man. \_\_\_\_

I'm not the kind who use a pen-cil or rule. \_\_\_\_ I'm hand-y with love, and \_\_\_\_

I'm no fool. \_\_\_\_ I fix bro-ken hearts; I know \_\_\_\_ that I tru-ly can. \_\_\_\_ If your \_\_\_\_

\_\_\_\_ bro-ken heart should need re-pair, \_\_\_\_ then I \_\_\_\_ am the man to see. \_\_\_\_ I whis-per sweet things; you \_\_\_\_

tell all your friends. \_\_\_\_ They'll come run-nin' to me. \_\_\_\_ Here is the main thing that I want to say: \_\_\_\_

I'm bus-y twen-ty - four \_\_\_\_ hours \_\_\_\_ a day. \_\_\_\_ I fix bro-ken hearts; I know \_\_\_\_ that I tru-ly can. \_\_\_\_

Come-a, come-a, come-a, come-a, come, come. \_\_\_\_ Yeah, yeah, yeah. \_\_\_\_

Come-a, come-a, come-a, come-a, come, come. \_\_\_\_ come-a, come, come. \_\_\_\_ Yeah, yeah, yeah. \_\_\_\_

1. A Bm D.S. 2. A Bm D A Bm

Words and Music by  
STEVIE WONDER

*Verse 3:*  
The time is overdue  
For people like me and you  
Who know the way to truth  
Is love and unity to all God's children.  
It should be a great event,  
And the whole day should be spent  
In full remembrance  
Of those who lived and died  
For the oneness of all people.  
So let us all begin.  
We know that love can win.  
Let it out, don't hold it in.  
Sing as loud as you can.  
Happy birthday...  
(To Chorus:)



From the Paramount T.V. Series "HAPPY DAYS"

## HAPPY DAYS

Copyright © 1974 by BRUIN MUSIC COMPANY  
All Rights ReservedLyrics by NORMAN GIMBEL  
Music by CHARLES FOX

Brightly

F Dm Gm C A Dm B $\flat$  C  
 Sun-day, Mon-day, Hap-py Days; \_ Tues-day, Wednes-day Hap-py Days; \_ Thurs-day, Fri-day, Hap-py Days; \_ Sat-ur - day, \_  
 B $\flat$  C B $\flat$  B C F Dm B $\flat$  C F Dm  
 what a day, \_ rock-in' all week with you. \_ This day is ours. \_ Won't you be mine? \_ This day is ours. \_  
 B $\flat$  C To Coda  $\oplus$  F F7 B $\flat$  A A $\flat$   
 \_ Oh, please be mine. \_  
 1. Hel-lo sun - shine, good-bye rain. \_ She's wear-in' my school \_ ring on a chain. \_  
 2. Gon - na cruise \_ her 'round the town, \_ show ev-'ry - bod-y what I've found. \_  
 G G7 C C7 1. 2. D.C. al Coda  
 She's my stead - y, I'm her man, \_ I'm gon-na love her all \_ I can. \_ - er ends. \_  
 Rock 'n' roll \_ with all my friends, \_ hop-ing the mu - sic nev-  
 $\oplus$  Coda  
 F Dm B $\flat$  C B $\flat$  rit. Am Gm7 B $\flat$ 7 F  
 These Hap-py Days \_ are yours and mine. \_ These Hap-py Days \_ are yours and mine, \_ these \_ Hap - py Days. \_

## HAPPY TRAILS

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Sole Selling Agent: FAMOUS MUSIC CORPORATION  
All Rights ReservedWords and Music by  
DALE EVANSModerately (♩ =  $\frac{3}{4}$ )

E $\flat$  Edim7 B $\flat$ 7  
 Hap - py trails to you \_ un - til we meet a - gain. Hap - py  
 B $\flat$ + E $\flat$  E $\flat$ 7 A $\flat$   
 trails to you, keep smil - in' un - til then. Who cares a - bout the clouds when we're to - geth - er? Just  
 C7 F9 B $\flat$ 7 E $\flat$  B $\flat$ m C7 F9 B $\flat$ 7 E $\flat$   
 sing a song and bring the sun - ny weath - er. Hap - py trails to you till we meet a - gain.

# HARK! THE HERALD ANGELS SING

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Words by CHARLES WESLEY  
Music by FELIX MENDELSSOHN

Moderately

1. Hark! The her - ald an - gels sing, "Glo - ry to the new - born King!  
2. Christ by the high - est heav'n a - dored; Christ the ev - er - last - ing Lord!  
3. Hail the heav'n - born Prince of Peace! Hail the Son of Right - eous - ness!

Peace on earth and  
Late in time and  
Light and life to all  
Him He mild, come, brings,  
God and sin - ners  
off - spring of heal - ing  
ris'n with heal - ing  
in His womb.  
ciled." wings.

Joy - ful all ye na - tions rise;  
Veiled in flesh the God - head see;  
Mild He lays His glo - ry by,  
join the tri - umph of the  
born that in - car - nate De - i - ty.  
no more may die.

with an - gel - ic host pro - claim,  
Pleased as - to man raise with the sons to of, dwell,  
Born to the the earth;  
"Christ Je - is - born in Beth - le - hem!"  
born to give them sec - ond el - birth.

Hark! The her - ald an - gels sing,  
"Glo - ry to the new - born King!"  
new - born King!"

# HARRIGAN

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GEO. M. COHAN

Moderate swing (♩ = ♩♩)  
Chorus:

H - A dou - ble R - I - G - A - N spells Har - ri - gan. Proud of all the I - rish blood that's  
in me. Div - il a man can say a word a - gin me. H - A dou - ble R - I - G - A - N, you  
see, is a name that a shame nev - er has been con - nect - ed with; Har - ri - gan, that's me! me!

# HARLEM NOCTURNE

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Words by DICK ROGERS  
Music by EARLE HAGEN

Slowly

Deep mu-sic fills the night deep in the heart of Har - lem. And though the stars are bright  
a noc-turne born in Har - lem. That mel - an-chol - ly strain

the dark-ness is taunt-ing me. Oh, what a sad re-frain, The  
for - ev - er is haunt-ing me.

mel - o - dy clings a - round my heart strings. It won't let me go when I'm lone - ly. I hear it in dreams, and

some-how it seems it makes me weep and I can't sleep. An in - di - go tune, it sings to the moon the

lone-some re - frain of a lov - er. The mel - o - dy sighs, it laughs and it cries a moon in blue that

wails the long night through. Though with the dawn it's gone. The mel - o - dy lasts for - ev - er

for lone - ly hearts to learn of love in a Har - lem noc - turne.

# HAWAIIAN WAR CHANT

(Ta-Hy-Wa-Hu-Wai)

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English Lyric by RALPH FREED  
Music by JOHNNY NOBLE and LELEIOHAKU

Moderately (♩ =  $\frac{3}{4}$ )

Ta - hu - wa - i la - a ta - hu - wa - i wa - i - la, e - hu he - ne la a pi - li ko - o lu - a la,

pu - tu - tu - i lu - a i - te to - e la, ha - nu li - po i - ta pa - a lai. Au we ta hu - a la.



# HATIKVAH

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JEWISH

**Slowly**

Dm Gm Dm Gm Dm E7 A7

Kol — od ba - le - vav p'nee - mah ne - fesh y' - hu - dee ho - mee —

Dm B♭ F F#dim7 Gm Dm Gm Dm E7 A7 Dm

yah Ul - fa - a - tey - miz - rach ka - dee - mah a - yin l' - tzi - yon , tsq - fee - yah.

B♭ Gm C F B♭ Gm C F

Od lo av - dah tik - va - te - nu Ha - tik - vah shnot al - pa - yim

A7 Dm C F Gm Dm E7 A7 1. Dm 2. Dm

li - yot am chuf - shee bar - tse - nu Er - ets tzi - yon v' - yru - sha - la — yim. yim.

# HAVAH NAGILAH

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JEWISH

**Brightly**

D Gm

Ha - vah — na - gi - lah, Ha - va — na - gi - lah, Ha - va — na - gi - lah,

D Cm 3 D Cm

vey nis - 'm chayh. Ha - vah n' - ra - ne - nah, ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah

D Cm 3 D Gm Gm(♯7) Gm7 Gm6 Gm(♯5) Gm

vay - nis - m - chay. U - ru, u - ru, a - chim. U - ru a - chim b' lev sa - me - ach, U - ru a - chim, b'

D7 1.

lev sa - me - ach, u - ru a - chim, b' lev sa - me - ach, u - ru a - chim, b' lev sa - me - ach, U - ru a - chim

Gm D.C. 1/2 3.

b'lev sa me - ach. u - ru a - chim, b'lev sa me - ach. u - ru a - chim, u - ru a - chim,

**Freely** **Faster**

Gm Cm Gm D7 Gm

b'lev sa me - ach.

# HAVE YOU EVER BEEN LONELY?

(Have You Ever Been Blue?)

Words by  
GEORGE BROWN (Billy Hill)  
Music by  
PETER DE ROSE

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Moderately

Have you ev - er been lone - ly? \_\_\_\_\_ Have you ev - er been blue? \_\_\_\_\_ Have you ev - er loved some - one \_\_\_\_\_

— just as I love you? \_\_\_\_\_ Can't you see I'm sor - ry \_\_\_\_\_ for each mis-take I've made? \_\_\_\_\_ Can't you see I've

changed, dear? \_\_\_\_\_ Can't you see I've paid? \_\_\_\_\_ Be a lit - tle for - giv - ing; \_\_\_\_\_ take me back in your heart. \_\_\_\_\_

— How can I go on liv - ing \_\_\_\_\_ now that we're a - part? \_\_\_\_\_ If you knew what I've been through, you would know why I ask

you: Have you ev - er been lone - ly? \_\_\_\_\_ Have you ev - er been blue? \_\_\_\_\_ Have you ev - er been blue? \_\_\_\_\_

# HAVE YOU EVER SEEN THE RAIN?

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J.C. FOGERTY

Moderately

Verse:

1. Some-one told me long \_ a - go \_ there's a calm be-fore \_ the storm, \_ I know, \_ And it's been com - in' for \_  
2. Yes - ter-day, and days \_ be-fore \_ sun is cold and rain \_ is hard, \_ I know; \_ been that way \_ for \_

— some time, \_ When it's o - ver, so \_ they say, \_ "It - 'll rain a sun - ny day," \_ I know, \_  
— all time, \_ 'Til for-ev - er, on \_ it goes \_ through the cir - cle, fast \_ and slow, \_ I know, \_

*Chorus:*

shin-in' down \_ like wa - ter, } I want to know, \_ have you ev - er \_ seen the rain? I want  
and it can't stop, \_ I won-der. }

to know, \_ have you ev - er seen the rain com - in' \_ down on a sun-ny \_

# HAVE YOURSELF A MERRY LITTLE CHRISTMAS

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Words and Music by  
HUGH MARTIN  
and RALPH BLANE

Slowly

C Am7 Dm7 F/G G7 C Am7 Dm7 G7 C Am7

Have your - self a mer - ry lit - tle Christ - mas. Let your heart be light. From now on our  
Have your - self a mer - ry lit - tle Christ - mas. Make the Yule - tide gay. From now on our

1. Dm7 G7 E7 A7 D7 G7 2. Dm7 E7 Am Gm7 C7

trou - bles will be out of sight. trou - bles will be miles a - way.

Fmaj7 Fm(maj7) Em7 Ebdim7 Dm7 G7(F5) Cmaj7 F#m7(b5) B7 Em Eb7

Here we are as in old - en days, hap - py gold - en days of yore. Faith - ful friends who are dear to us gath - er

G/D Am7 D7 Dm7 G7 C Am7 Dm7 F/G G7 C Am7 Dm7 G7 C Am7

near to us once more. Through the years we all will be to - geth - er if the fates al - low. Hang a shin - ing

Bm7(b5) E7(b9) Am C7(F5) Fmaj7 C/E Dm7 Dm7/G G7 C6(9)

star up - on the high - est bough, and have your - self a mer - ry lit - tle Christ - mas now.

F E D C B D E E E F A C E D C B A B C

# HERE WE COME A-CAROLING

(The Wassail Song)

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TRADITIONAL

With spirit

D A7/C# D

1. Here we come a car - ol - ing a - mong the leaves so green.  
(2) are not dai - ly beg - gars that beg from door to door.  
(3) bless the mas - ter of this house like - wise from the mis - tress too. But And

G D/F# A/C# D Em Em/D A7/C# D D/F# G

Here we come a wan - d'ring so fair to be seen.  
we are neigh - bor's chil - dren whom you have seen to be fore.  
all the lit - tle chil - dren that 'round the ta - ble go. Love and joy come to

D/F# D D/F# G A D B7 Em A7 D/F# D

you, and to you glad Christ - mas too. And God bless you and send you a hap - py New

A7/E D B7 Em7 A7 D

Year, and God send you a hap - py New Year.

1. 2. 3.

2. We Year.  
3. God



From the Broadway Musical "DAMN YANKEES"

## HEART

Words and Music by  
RICHARD ADLER and  
JERRY ROSS

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**Moderately** (♩ = ♩<sup>♩</sup>)

**E♭m6/G♭ Gm7 C7 C+ F D7 Gm7**

You've got - ta have heart; all you real - ly need is heart. When the odds are say - in' you'll nev - er win, \_  
hope; must - n't sit a - round and mope. Noth - in's half as bad as it may ap - pear; \_

**1. Gm7(♭5) C7 F F#dim C7/G E♭m6/G♭ 2. Gm7(♭5) C7(♭9) F B♭m6 F N.C.**

that's when the grin \_ should start. You've got - ta have wait - 'll next year \_ and hope. When your luck is bat - tin'

**Cm7 F7 B♭ N.C. Dm7 G7**

ze - ro, \_ get your chin up off the floor. Mis - ter, you can be a he - ro; \_ you can o - pen an - y

**C7 Gm7 C7 E♭m6/G♭ Gm7 C7 C+ F D7**

door, there's noth - in' to it but to do it. You've got - ta have heart, miles 'n' miles 'n' miles of heart. Oh, it's fine to be a

**Gm7 Gm7(♭5) Cm6 /E♭ D7 Gm7 C7 F Gm7/C C9(♯5) F**

gen - ius, of course, \_ but keep that old horse \_ be - fore the cart; first, you've got - ta have heart. \_

## HELLO! MA BABY

Words by IDA EMERSON  
Music by JOSEPH E. HOWARD

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**Brightly**

**F G7 C7**

Hel - lo ma ba - by, hel - lo ma hon - ey, hel - lo, ma rag - time gal! Send me a kiss by wire;

**F Fdim F F#dim C7/G F D7 G7**

ba - by, my heart's on fire! If you re - fuse me, hon - ey, you'll lose me, then you'll be left a - lone; oh, ba - by,

**1. C7 F#dim C7 2. F F#dim Gm C7 F**

tel - e - phone, and tell me I'm your own. Hel - lo! Hel - lo! Hel - lo there! own. \_

# HEART AND SOUL

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Words by FRANK LOESSER  
Music by HOAGY CARMICHAEL

Moderately (♩ = ½)

Heart and soul, I fell in love with you heart and soul, the way a fool would do, mad - ly, be-cause you held me

tight and stole a kiss in the night. Heart and soul, I begged to be a-dored: lost con - trol, and tum-bled o - ver-board,

glad - ly, that mag-ic night we kissed, there in the moon-mist. Oh, but your lips were thrill - ing, much too

thrill - ing, Nev-er be-fore were mine so strange - ly will - ing. But now I see what one em-brace can do.

Look at me, it's got me lov-ing you mad - ly. That lit-tle kiss you stole held all my heart and soul.

# HELENA POLKA

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Lively

To Coda ⊕

D.C. al Coda

⊕ Coda

## Fast rock 'n' roll

C7

2nd time only

The first system of the musical score for 'The Bird Song' is written on a single five-line staff in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a double bar line and a repeat sign. The melody consists of eighth and quarter notes, with some measures containing rests. The system ends with a double bar line and repeat dots.

The heat is

on, on the street, in-side your head, on ev - 'ry beat.

And the beat's a - live, \_ deep in - side. \_ The pres-sure's high, \_ just to stay a -

live. 'Cause the heat is on. —

Oh, oh, oh, oh, oh, oh, oh, caught up in the ac-tion, I'll be look-ing out for you. Oh, oh, oh, oh,

oh, oh, oh, oh, tell me you can feel it; tell me you can feel it; tell me do you feel it? The heat is

The heat is on.

The heat is on, — on — the street, —

The heat is on, — in-side your head.

The heat is on; — the pres-sure's high. —

1.3. *To Next Strain*

F7 N.C. > > >

The heat is on, on ev-'ry beat. \_ The heat is on, on. The heat is on, on. The heat is ... (drums)

The heat is on. the pres-sure's high. \_ The heat is on.

**The heat is On!**



## HEAT WAVE

(A.K.A. Love is Like a Heat Wave)

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Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER  
and BRIAN HOLLAND

Moderately bright rock (♩ = ♩<sup>♩</sup>)

D G/D D G/D D G/D D G/D D G/D D N.C. Em7 F#m7 Bm7

1. When-ev - er I'm with him some-thing in - side \_\_\_\_\_

Em7 F#m7 Bm7 Em7 F#m7 G6

starts \_ to burn-in', \_ and \_ I'm filled with \_ de - sire. \_\_\_\_\_ Could it be a dev-il in me, \_ or is this the way \_ love's sup -

*Chorus:*

A7 D G/D D G/D D G/D D G/D D G/D D G/D D G/D D G/D D G/D D G/D

posed to be? \_ It's like a heat wave burn - in' in my heart. \_\_\_\_\_ I can't keep from cry - in'. \_

D G/D D G/D D G/D D G/D D N.C. D N.C. Em7 F#m7 Bm7

It's tear-ing me a - part. \_ 2. When-ev - er he

### Verse 2:

Whenever he calls my name,  
Soft, low, sweet and plain,  
I feel, yeah, well, I feel that burnin' flame.  
Has high blood pressure got a hold on me,  
Or is this the way love's supposed to be?  
(To Chorus:)

### Verse 3:

Sometimes I stare into space,  
Tears all over my face.  
I can't explain it, don't understand it.  
I ain't never felt like this before.  
Now that funny feelin' has me amazed.  
I don't know what to do;  
My head's in a haze.  
(To Chorus:)

### Verse 4:

Yeah, yeah, yeah, yeah, yeah.  
Yeah, whoa.  
Yeah, yeah, yeah, yeah,  
Whoa.  
Don't pass up this chance;  
This time it's a true romance.  
(To Chorus:)

From "BRIGADOON"

## THE HEATHER ON THE HILL

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Lyrics by ALAN JAY LERNER  
Music by FEDERICK LOEWE

Moderately (♩ = ♩<sup>♩</sup>)

E♭ Cm/B♭ A♭/B♭ B♭7 E♭ E♭7 3 A♭ C7/G Fm7 C7/G

The mist of May is in the gloom - in' and all the clouds are hold-in' still; \_ so take my hand and let's go  
The morn-in' dew is blink-in' yon - der, there's la-zy mu - sic in the rill, \_ and all I want to do is

A♭6 A♭/B♭ E♭/B♭ Fm9/B♭ B♭7 E♭6 B♭7 E♭ Em(♯7) E B7

roam-in' through the heath - er on the hill. hill. There may be oth-er days \_ as rich and rare; there may be  
wan-der through the heath - er on the

A♭m7 D♭7 G♭maj7 Cm7 F7 B♭maj7 B♭maj7(♯5) F9 F7 Fm7/B♭ B♭7

oth-er springs \_ as full and fair, \_ but they won't be the same; \_ they'll come and go. For this I know:

Musical notation for the first system of the song 'HEAVEN'. The key signature is B-flat major (two flats). The melody is written on a single staff. Chords are indicated above the staff: E<sup>b</sup>, Cm/B<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, C7/G, Fm7, C7/G. The lyrics are: 'that when the mist is in the gloam-in', and all the clouds are hold-in' still, — if you're not there, I won't go'.

Musical notation for the second system of the song 'HEAVEN'. The key signature is B-flat major. Chords are indicated above the staff: A<sup>b</sup>6, A<sup>b</sup>/B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup>ma7/E<sup>b</sup>, G7/D, Cm, E<sup>b</sup>7/B<sup>b</sup>, A<sup>b</sup>m6, E<sup>b</sup>/B<sup>b</sup>, Cm7, Fm7/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>. The lyrics are: 'room - in' through the heath - er on the hill, the heath-er — on the hill.

## HEAVEN

Words and Music by  
BRYAN ADAMS and  
JIM VALLANCE

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Slow rock

Verse:

Musical notation for the first line of the verse. Chords: C, Am7, G, Dm, Am, B<sup>b</sup>(2), Gsus, G. Lyrics: '1. Oh, think-in' a - bout all our young-er years; there was on - ly you and me; we were young and wild and free.'

Musical notation for the second line of the verse. Chords: C, Am7, G, Dm, Am, B<sup>b</sup>(2), F/A, Gsus, G. Lyrics: 'Now, noth-ing can take you a - way from me; we've been down the road be-fore but that's o-ver now; you keep me com-in' back for more.'

Chorus:

Musical notation for the first line of the chorus. Chords: F, G, Am, C, F, G, Am, G. Lyrics: 'Ba-by, you're all that I want when you're ly - in' here in my arms. I'm find-ing it hard to be-lieve we're in heav-en. And (ba-by,)'

Musical notation for the second line of the chorus. Chords: F, G, Am, C, F, G, Am, G. Lyrics: 'love is all that I need and I found it there in your heart. It is-n't too hard to see we're in heav-en.'

Musical notation for the third line of the chorus. Chords: G, G, C/E, F, G. Lyrics: 'heav-en. heav-en, heav-en. — I've been wait-ing for so long for some-thing to ar -'

Musical notation for the fourth line of the chorus. Chords: Am, G/B, C, Dm, C/E, F. Lyrics: 'rive; for love to come a - long. Now our dreams are com - in' true, through the good times — and the'

Musical notation for the fifth line of the chorus. Chords: C, Gsus, G, F, G, Am, C, F, G, Am, G. Lyrics: 'bad. Yeah, I'll be stand-in' there by you. And'

Verse 2:

Oh, once in your life you find someone  
 Who will turn your world around;  
 Bring you up when you're feelin' down.  
 Yeah, nothin' could change what you mean to me;  
 Oh there's lots that I could say;  
 But just hold me now,  
 'Cause our love will light the way.  
 (To Chorus:)

## HELLO, I LOVE YOU

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THE DOORS

**Moderate rock**      **Chorus:**

A G A D A G A D A G

Hel - lo, I love you, won't you tell me your name? \_ Hel - lo, I love you, let me

**Verse:**

A D A G A D A G A D A G

jump in your game. \_ Hel - lo, I love you won't you tell me your name? \_ Hel - lo, I love you, let me jump in your game. \_ 1. She's walk-in' down the

A G A G A G A G A G A G A G D.S.

street, \_ blind to ev - 'ry eye she meets, \_ do you think you'll be the guy \_ to make the queen of the an-gels sigh? \_ Hel-

A G A N.C. B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$

out this song. \_ Side-walk crouch-es \_ at her feet \_ like a dog that begs for some-thing sweet. \_ Do you

B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  *Repeat and fade*

hope to make her see, you fool? \_ Do you hope to pluck this dus-ky jewel? \_ Hel - lo, hel-lo \_ hel-lo, \_ hel-lo, \_

**Verse 2:**

She holds her head so high  
Like a statue in the sky.  
Her arms are wicked and her legs are long.  
When she moves, my brain screams out this song.

## HELP ME RHONDA

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All Rights ReservedWords and Music by  
BRIAN WILSON

**Moderate swing rock** (♩ =  $\frac{3}{4}$ )

F B $\flat$  F B $\flat$  F

1. Since you put me down, I've been out do - in' in my head. \_ Come in late at night, \_ and in the  
(2.) gon - na be my wife, and I was gon - na be her man. \_ But she let an - oth - er guy \_ come be -

B $\flat$  F B $\flat$  F Dm

morn-in' I just lay in bed. \_ Well, Rhon-da, you look \_ so fine, \_ and I  
tween us, and it ruined our plans. \_ Well, Rhon-da, you caught \_ my eye, \_ and I'll

B $\flat$  G7 F C7

know it would-n't take much time \_ for you to } help me Rhon - da, help \_ me get her out of my heart. \_  
give you lots of rea - sons why \_ you got - ta }

**Chorus:**

F N.C. C7 F

Help me Rhon-da, help, \_ help me Rhon-da. Help me Rhon-da, help, \_ help me Rhon-da.



C7 F B $\flat$

Help me Rhon-da, help, \_ help me Rhon-da. Help me Rhon-da, help, \_ help me Rhon-da. Help me Rhon-da, help, \_ help me Rhon-da.

Dm7 F B $\flat$  C9 N.C. F D.C.

Help me Rhon-da, help, \_ help me Rhon-da. Help me Rhon-da yeah, get her out of my heart. \_ 2. She was

1. F N.C. C7 F Repeat and fade

— Help me Rhon-da, help, \_ help me Rhon-da. Help me Rhon-da, help, \_ help me Rhon-da.

## HELP YOURSELF

(Gli Occhi Mie)

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English Words by JACK FISHMAN  
Original Italian Words by MOGOL  
Music by C. DONIDA

Moderately

Verse:

C

Love is like can - dy on a shelf; \_  
We're al - ways told re - peat - ed - ly: \_  
My heart has love e - nough for two, \_

G7 C C7 F

you want a taste? Then help your - self. \_  
the ver - y best in life is free, \_  
more than e - nough for me and you. \_

The sweet - est things are there for you. \_  
and if you want to prove it's true, \_  
I'm rich with love, a mil - lion - aire. \_

C G7 C G7 C

1. 2.3

— Help your - self, \_ take a few. \_ That's what I \_ want you to do. \_ Just help your -  
— ba - by, I'm \_ tell - ing you \_ this is what \_ you should do. \_  
— I've so much, \_ it's un - fair. \_ Why don't you \_ take a share? \_

Chorus:

C Dm7 G7 Dm7 G7

self to my lips, \_ to my arms. \_ Just say the word \_ and they are yours. Just help your - self to the love \_ in my heart. \_

G7sus C Dm7 G7

— Your smile has o - pened up the door. The great - est wealth that ex - ists \_ in the world \_ could nev - er buy \_ what I can give.

Dm7 G7 G7sus C D.S. 1. 2. C

Just help your - self to my lips, \_ to my arms, \_ and then let's real - ly start to live. \_ live. \_

# HERE AND NOW

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Words and Music by  
TERRY STEELE and DAVID ELLIOTT

Slowly

Verse:

G(2) F#m7(b5) B7(b9) Em Gmaj7/D C(2) C/D

1. One look in your eyes and there I see just what you mean to me.

G(2) D/G G F#m7(b5) B7(b9) Cmaj9 Bm7 Em7 Ebdim7 G/D C(2)

Here in my heart I believe your love is all I ever need.

C G(2)/B Ebdim7 Em G(2)/B C(2) C/D F#m7(b5) A/B Bm7 Cmaj7

Hold-ing you close through the night, I need you. Here and now,

Chorus:

D/C D/F# G Bm7 C(2) F#m7(b5) A/B Bm7 Cmaj7

I prom-ise to love faith-ful - ly. (Faith - ful - ly.) You're all I need. Here and now,

D/C D/F# G Bm7 Cmaj9 C(2) C/D

I vow to be one with thee. (You and me.) Your love is all I need.

G D/G G G(2)/B C(2) D7sus G D/G G G(2)/B C(2) C/D D.C. C(2) C/D

3. When Your love is all I need.

Bridge:

Cmaj7 D/C C/D G D/G

Start-ing here, start - ing now, I be - lieve in love. Start-ing here,

Cmaj9 C/D F/G G/B Cmaj7

I'm start-ing right here, start-ing now, right now be-cause I be - lieve in your love so I'm glad to take the vow. Here and now

Coda

C(2) C/D G(2) D/G G G(2) D/G G/B Cmaj9 Bb6/9 C(2) Bbmaj9 C(2) G(2)

Your love is all I need. Love is all I

Verse 2:

I look in you eyes and there I see  
What happiness really means.  
The love that we share makes life so sweet,  
Together we'll always be.  
This pledge of love feels so right,  
And ooh, I need you.  
(To Chorus:)

Verse 3:

When I look in your eyes, there I see  
All that a love should really be.  
And I need you more and more each day,  
Nothing can take your love away.  
More than I dare to dream,  
I need you.  
(To Chorus:)

# HERE COMES SANTA CLAUS

(Right Down Santa Claus Lane)

Words and Music by  
GENE AUTRY and  
OAKLEY HALDEMAN

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Moderately bright

**F** **C7** **Cdim7** **C7**

Here comes San - ta Claus, here comes San - ta Claus right down San - ta Claus lane.

**F** **Fdim7** **F**

Vix - en and Blitz - en and all his rein - deer are pull - ing on the rein.  
He's got a bag that is filled with toys for the boys and girls a - gain.  
He does - n't care if you're rich or poor, for he loves you just the same.  
He'll come a - round when the chimes ring out, then it's Christ - mas morn a - gain

**Bb** **Bdim7** **F/C** **D7** **Gm7** **C7** **F**

Bells are ring - ing, chil - dren sing - ing, all is mer - ry and bright.  
Hear those sleigh - bells, jin - gle, jin - gle; what a beau - ti - ful sight.  
San - ta knows that we're God's chil - dren; that makes ev - 'ry - thing right.  
Peace on earth will come to all if we just fol - low the light.

**Bb** **Bdim7** **F/C** **D7** **Gm7** **C7** **F** **F**

Hang your stock - ings and say your pray'rs,  
Jump in bed, cov - er up your head,  
Fill your hearts with a Christ - mas cheer } 'cause San - ta Claus comes to - night. night.  
Let's give thanks to the Lord a - bove

From the Videocraft T.V. Musical Spectacular "RUDOLPH, THE RED-NOSED REINDEER"

# A HOLLY JOLLY CHRISTMAS

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By JOHNNY MARKS

Moderately bright

**C** **C#dim7** **G7/D G7** **C#dim7**

Have a hol - ly, jol - ly Christ-mas. It's the best time of the year. I don't know if there'll be snow, but  
hol - ly, jol - ly Christ-mas. And when you walk down the street, say hel - lo to friends you know, and

**G7/D** **G7** **C** **G7** **G7/D** **G7** **C** **F** **Em** **Dm7** **C**

have a cup of cheer. Have a ev - 'ry one you meet. Oh, ho, the mis - tle - toe hang where you can see.

**Bdim7** **Am** **D7** **G7** **C** **C#dim7** **G7/D G7**

Some - bod - y waits for you; kiss her once for me. Have a hol - ly, jol - ly Christ-mas. And in case you did - n't hear:

**C** **Am7** **D7** **G7** **C** **D.S. S.** **D7** **G7** **C** **Dm7** **G7** **C**

Oh, by gol - ly, have a hol - ly, jol - ly Christ-mas this year. Have a Christ - mas this year.



# HERE WE ARE

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Words and Music by GLORIA ESTEFAN

*Slowly*

1. Here \_ we

Verse:

are face \_ to face. We for - get time \_ and place. Hold \_ me now; don't \_ let go \_ though it

hurts. we \_ both know. \_ The time we spend \_ to - geth - er's gon - na fly, \_ and ev - ry - thing you do \_

\_ to me \_ is gon - na feel \_ so right. \_ Ba - by, when you're lov - ing me \_ I feel like I \_ could cry, \_

'cause there's noth - ing I \_ can do \_ to keep from lov - ing you. \_

2. Here \_ we \_ There's noth - ing I can

Bridge:

do; I'm help - less in \_ your arms. \_ Oh ba - by, what you do; \_ I'm in love, \_ this is it. \_ There's no turn - ing back \_ this time. \_

No, no, no. 3. Here \_ we are once \_ a - gain. But this time we're on - ly friends. \_

\_ Fun - ny world; some - times lies \_ be - come the game when love's \_ the prize. \_ And though no \_

\_ one knows \_ what's go - ing on \_ in - side, \_ all the love I feel \_ for you \_ is some - thing I should hide. \_ When I have you close \_

\_ to me \_ the feel - ing's so \_ sub - lime \_ that there's noth - ing I \_ can do \_ to keep from lov - ing you. \_



## Verse 2:

Here we are all alone;  
 Trembling hearts, beating strong;  
 Reaching out, a breathless kiss  
 I never thought could feel like this.  
 I want to stop the time from passing by.  
 I want to close my eyes and feel  
 Your lips are touching mine.  
 Baby, when you're close to me,  
 I want you more each time.  
 And there's nothing I can do  
 To keep from loving you.  
 (To Bridge:)

## HERNANDO'S HIDEAWAY

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Words and Music by  
 RICHARD ADLER and  
 JERRY ROSS

**Tango** C7 Fm Gm7(b5) C7

I know a dark se- clud-ed place, a place where no one knows your face, a glass of wine, a

Fm C7 Fm C7 Fm C7 Fm

fast em-brace, it's called Her-nan-do's Hide-a - way! O - lay!! All you see are sil-hou-ettes, and all you hear are

Gm7(b5) C7 Fm C7 Fm C7 Fm

cas-ta-nets. And no one cares how late it gets, not at Her-nan-do's Hide-a - way! O - lay!!

C7 C7(b9) C7 C7(b9) Fm N.C. Fm C7 C7(b9)

At the Gol-den Fin-ger-bowl or an - y place you go,

C7 C7(b9) Fm N.C. F7 F7(b9)

you will meet your Un - cle Max and ev - 'ry - one you know.

F7 F7(b9) Bbm N.C. Bbm G7 N.C. C#dim G7 N.C. G7

But if you go to the spot that I am think-in' of, you will be free to gaze at me

C7 B7 C7 C7(b9) C7 Fm Gm7(b5)

and talk of love! Just knock three times and whis-per low, that you and I were sent by Joe. Then

C7 Fm C7

strike a match and you will know, you're in Her-nan-do's Hide-a - way! O - lay!! I way! O - lay!!

1. Fm C7 Fm Gm7(b5) Fm6 C7 Fm  
 2. Fm C7 Fm Gm7(b5) Fm6 C7 Fm

# HE'S GOT THE WHOLE WORLD IN HIS HANDS

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TRADITIONAL SPIRITUAL

Moderately (♩ = ♩)

1. He's got the whole world \_ in His hands, \_ He's got the whole world \_ in His hands, \_ He's got the whole world \_ in His hands, \_ He's got the whole world in His hands, \_ He's got the whole world in His hands, \_

2. He's got the whole world in His hands, \_

## Verse 2:

He's got the wind and the rain in His hands,  
He's got the wind and the rain in His hands,  
He's got the wind and the rain in His hands,  
He's got the whole world in His hands.

## Verse 3:

He's got the little tiny baby in His hands,  
He's got the little tiny baby in His hands,  
He's got the little tiny baby in His hands,  
He's got the whole world in His hands.

## Verse 4:

He's got you and me, brother, in His hands,  
He's got you and me, sister, in His hands,  
He's got you and me, brother, in His hands,  
He's got the whole world in His hands.

## Verse 5:

He's got everybody here in His hands,  
He's got everybody here in His hands,  
He's got everybody here in His hands,  
He's got the whole world in His hands.

From the Motion Picture "DIRTY DANCING"

# HEY! BABY!

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Words and Music by  
MARGARET COBB and  
BRUCE CHANNEL

Moderately

Hey! \_ ba - by! I want to know \_ if you'll be my girl.

girl. \_ girl. \_ When I saw you walk-in' down the street, \_ I said, "That's the kind of girl I like to meet. \_ She's so pret-ty, Lawd, she's fine, \_ I'm gon-na make her mine, oh mine." \_ Hey! \_

ba - by! I want to know \_ if you'll be my girl. \_ When you turn and walk a - way, \_

that's when I want to say, \_ "Come on, \_ ba-by give me a whirl, \_ I want to know if you'll be my girl." \_

D.C. al Fine



# HEY, GOOD LOOKIN'

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Words and Music by  
HANK WILLIAMS

Moderate country swing

1. Hey, hey, good look-in'. so What cha got cook-in'? How's a-bout cook-in' some-thin' up with me? Hey, sweet ba-by, I don't you think may-be we could find us a me? No more look-in', I know I've been took-en. How's a-bout keep-in' brand new rec-i-pe? I got a hot rod Ford and a two dol-lar bill and I know a spot right o-ver the hill. stead-y com-pan-y? I'm gon-na throw my date book o-ver the fence and find me one for five or ten cents. There's so-da pop and the danc-in's free, so if you wan-na have fun, come a-long with me. I'll keep it 'til it's cov-ered with age, 'cause I'm writ-in' your name down on ev-'ry page. Hey, good look-in'. What cha got cook-in'? How's a-bout cook-in' some-thin' up with me? 2. I'm me?

From the Musical Production "WILDCAT"

# HEY, LOOK ME OVER

Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

March tempo

Hey, look me o-ver, lend me an ear; fresh out of clo-ver, mort-gaged up to here. But don't pass the plate, folks, don't pass the cup. I fig-ure when-ev-er you're down and out, the on-ly way is up. And I'll be up like a rose-bud, high on the vine. Don't thumb your nose, bud, take a tip from mine. I'm a lit-tle bit short of the el-bow room, but let me get me some. And look out, world, here I come. Hear me shout, come.

## HEY! PAULA

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Words and Music by  
RAY HILDERBRAND

*Slowly*

D9 D7(b9) G Em7 Am7 D9 G Em7 Am7 D7

Hey! Hey! Paul - a, I wan - na mar - ry you. Hey! Hey! Paul - a, no one else will ev - er do. I've

G Em7 G Em7 Am7 Am7/D D7 G Am7 C

wait - ed so long for school to be through, Paul - a, I can't wait no more for you. My love, my

G D13 G Em7 Am7 D7 G Em7 Am7 D7

love. Hey! Paul, I've been wait - ing for you. Hey! Hey! Hey! Paul, I wan - na mar - ry you, too. If

G Em7 G Em7 Am7 Am7/D D7 G Am7 C G D13

you love me true, if you love me still, our love will al - ways be real. My love, my love.

True love means plan - ning a life for two, be - ing to - geth - er the whole day through. True love means wait - ing and

hop - ing that soon, wish - es we've made will come true, my love, my love. Hey! Hey! love.

1. *To Next Strain* 2. *Fine*

Am A7 Am7/D D7 G Am7 G D13 G Ab9(11) G6/9

hop - ing that soon, wish - es we've made will come true, my love, my love. Hey! Hey! love.

G Em7 Am7 D7 G Em7 Am7 D7

Paul - a, I've been wait - ing for you. Hey! Hey! Paul, I want to mar - ry you too.

*D.S. al Fine*

From the Warner Bros. Picture "THE PAJAMA GAME"

## HEY THERE

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Words and Music by  
RICHARD ADLER and  
JERRY ROSS

*Slowly*

Eb Cm7 Fm7<sub>3</sub> Bb7 Eb Cm7 Fm7<sub>3</sub> Bb7 C7 Fm7<sub>3</sub> Bb7

Hey there, you with the stars in your eyes, love nev - er made a fool of you. You used to be too

wise! \_\_\_\_\_ Hey there, \_\_\_\_\_ you on that high \_\_\_\_\_ fly-ing cloud, though she won't throw a crumb to you, you  
 think some-day she'll come to you. \_\_\_\_\_ Bet-ter for - get her, \_\_\_\_\_ her with her nose in the air. She has you dance-ing  
 on a string. Break it and she won't care! \_\_\_\_\_ Won't you take this ad-vice I hand you like a  
 broth-er? \_\_\_\_\_ Or are you not see-ing things too clear? Are you too much in love to hear? Is it  
 all go-ing in one ear and out the oth-er? \_\_\_\_\_ oth-er? \_\_\_\_\_

From the M-G-M Picture "LILI"

## HI-LILI, HI-LO

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Words and Music by  
 HELEN DEUTSCH and  
 BRONISLAU KAPER

Moderate waltz

A song of love is a sad song; hi - li - li, hi - li - li, hi - lo. \_\_\_\_\_ A song of love is a  
 song of woe, don't ask me how I know. \_\_\_\_\_ A song of love is a sad song, for I have loved and it's  
 so. \_\_\_\_\_ I sit at the win-dow and watch the rain, hi - li - li, hi - li - li, hi - lo. \_\_\_\_\_ To - mor-row I'll  
 prob-a-bly love a - gain, hi - li - li, hi - li - li, hi - lo. \_\_\_\_\_ A li - li, hi - li - li, hi - lo. \_\_\_\_\_



# HEY THERE LONELY GIRL

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Words and Music by  
EARL SHUMAN  
and LEON CARR

*Slowly*      *Chorus:*

**Cmaj7**      **Bm7**      **Am7**      **Gmaj7**

Hey there lone - ly girl, — lone - ly girl, — let me make your bro - ken heart like new. — Hey — there

**Cmaj7**      **Bm7**      **Am7**      **G**      **C/G**      **G**      **N.C.**

lone - ly girl, — lone - ly girl, — don't you know this lone - ly boy loves you? —

*To Coda* ⊕

1. Ey - er since he broke your  
2. You think that on - ly his two

*Verse:*

**Bm**      **C**      **D**      **N.C.**      **Bm**

heart, — you seem so lost — each time you pass — my way. Oh, how I long to take your hand, — and say, "Don't  
lips — can kiss your lips — and make your heart — stand still. But once you're in my arms you'll see — no one can

**C**      **D**      **C/D** **D**      **C/D** **D**

1. *D.S. §* 2. *D.S. § al Coda*

cry: — I'll kiss your tears — a - way." — Hey there — Hey there  
kiss — your lips the way — I will. —

⊕ *Coda*

**Am7**      **G**

Don't you know this lone - ly boy loves you?

# THE HOKEY POKEY

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Words and Music by  
LARRY LA PRISE, CHARLES P. MACAK  
and TAFT BAKER

*Moderate swing* (♩ = ♩♩)

*Verse:*

**B♭**      **F7**

You put your (1.)\*right foot in, you put your \*right foot out. You put your \*right foot in, and you shake it all a - bout. You

**C** **F7** **B♭**      *Chorus:*

do The Hok-ey Pok-ey, and you turn your-self a-round, that's what it's all a - bout. You do The Hok - ey Pok-ey, — you do The

**F7**      **C** **F7** **B♭**      **B♭**

11.-9. 10.

Hok - ey Pok-ey. — You do The Hok - ey Pok-ey. — That's what it's all a - bout. — You put your bout.

\*(on your knees)      \*(slap the floor)

*Verses:*

- \* 2nd time: left foot
- \* 3rd time: right arm
- \* 4th time: left arm
- \* 5th time: right elbow
- \* 6th time: left elbow
- \* 7th time: head
- \* 8th time: right hip
- \* 9th time: left hip
- \* 10th time: whole self

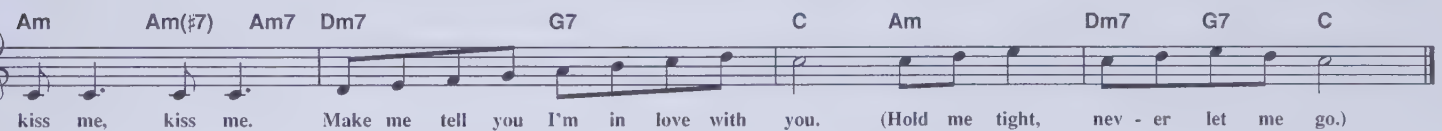
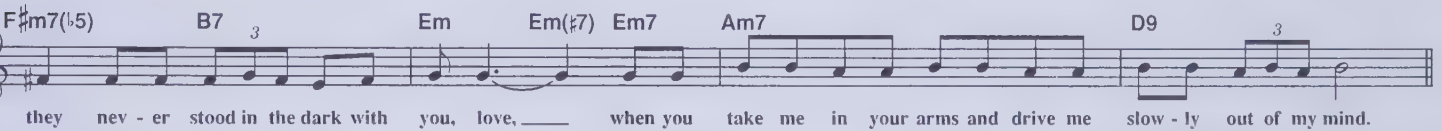
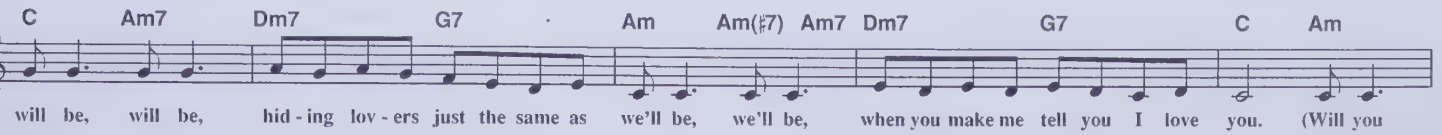
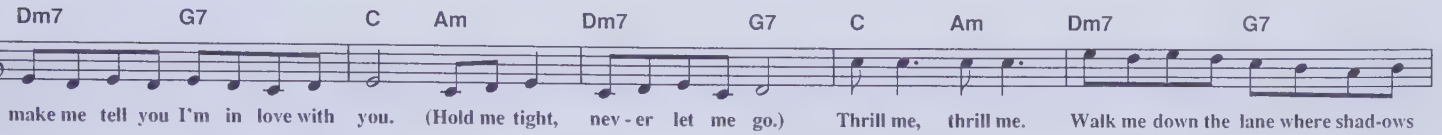
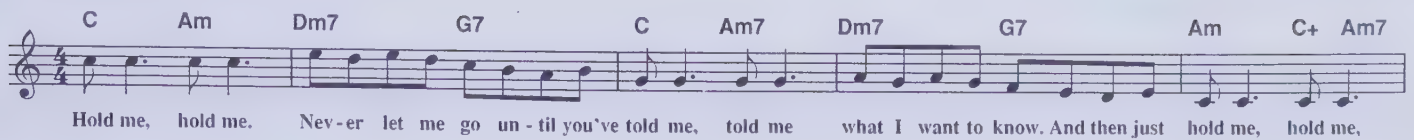
\*(last time only)

# HOLD ME, THRILL ME, KISS ME

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Words and Music by  
HARRY NOBLE

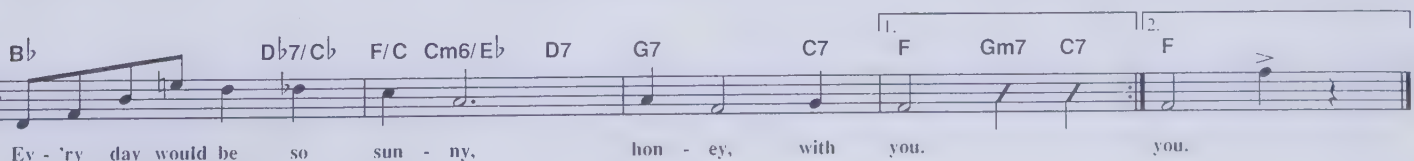
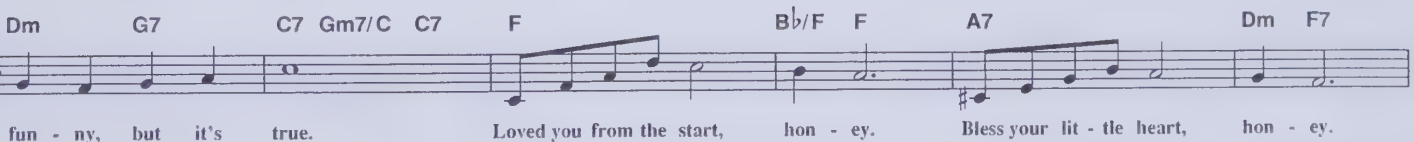
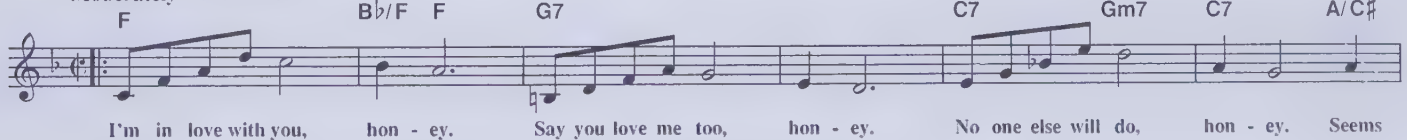
Slow swing (♩ =  $\frac{3}{4}$ )



# HONEY

Words and Music by  
SEYMOUR SIMONS  
HAVEN GILLESPIE  
RICHARD A. WHITING

Moderately (♩ =  $\frac{4}{4}$ )



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# HOLD ON, I'M COMIN'

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Words and Music by  
ISAAC HAYES and  
DAVID PORTER

**Moderate rock**

G B $\flat$  C G

1,3. Don't you

**Verse:**

G7 C7

ev - er feel sad. \_\_\_\_\_ Lean on me when times \_\_\_\_\_ are bad. \_\_\_\_\_ When the day comes and you're

**Chorus:**

G B $\flat$  C

down in a riv-er of trou-ble, and I got to drown, just hold on, I'm com-in'. Hold on, \_ I'm

1. *D.S. § 2.4.5. etc. Repeat and fade* 3. *Bridge:*

G C7

com-in'. 2. I'm goin' my com-in'. Hold com-in'. Reach out to me for sat-is - fac - tion, yeah. \_

B $\flat$  C D7 G F B $\flat$  C *D.C.*

Call my name, \_ now for quick re - ac - tion, hey, \_ hey, hey, yeah. \_\_\_\_\_

**Verse 2:**  
I'm goin' my way, your lover.  
If you get cold, I'll be your cover.  
Don't have to worry, 'cause I'm here.  
No need to suffer, 'cause I'm here.  
(To Chorus:)

# HOME ON THE RANGE

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FOLK SONG

**Moderate waltz**

G C G A7

Oh give me a home where the buf - fa - lo roam, where the deer and the an - te - lope

D7 G C Cm G D7 G

play, \_\_\_\_\_ where sel - dom is heard a dis - cour - ag - ing word, and the skies are not cloud - y all day. \_\_\_\_\_

**Chorus:**

D7 G A7 D7 G

Home, home on the range, \_\_\_\_\_ where the deer and the an - te - lope play, \_\_\_\_\_ where sel - dom is

C Cm G D7 G

heard a dis - cour - ag - ing word, and the skies are not cloud - y all day. \_\_\_\_\_



From the Broadway Musical "AIN'T MISBEHAVIN'"

**HONEYSUCKLE ROSE**

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Words by ANDY RAZAF  
Music by THOMAS "FATS" WALLER

Moderately slow (♩ = ♩<sup>x</sup>)

Gm7 C7 Gm7 C7 Gm7 D♭9(♯5) C11 C9 F F7/A  
 Ev-'ry hon-ey bee fills with jeal-ous - y when they see you out with me. I don't blame them, good-ness knows, \_\_\_\_\_  
 B♭ D♭7 F C7/G F/A A♭dim Gm7 C9 Gm7 C9 Gm7 D♭9(♯5)  
 — hon-ey-suck-le rose. \_\_\_\_\_ When you're pass-ing by flow-ers droop and sigh, and I know the rea - son  
 C11 C9 F G♭maj7 G7 A♭6 A7(♯5) B♭ C7 F  
 why, you're much sweet - er, good-ness knows, \_\_\_\_\_ hon - ey - suck - le rose. \_\_\_\_\_  
 F7 B♭dim7/F Bdim7/F F7 B♭6 F7(♭9) B♭dim7/F B♭6 G7 Cdim7/G C♯dim7/G G7  
 Don't buy sug - ar, you just \_\_\_\_\_ have to touch my cup. \_\_\_\_\_ You're my sug - ar,  
 C11 C7 Gm7 C9 Gm7 C9 Gm7 E♭9 D9  
 it's sweet \_\_\_\_\_ when you stir it up. \_\_\_\_\_ When I'm tak - in' sips from your tast - y lips, seems the hon - ey fair - ly  
 D♭9(♯5) C9 F F7/A B♭ C9 F F7/A B♭ Bdim F/C C7(♯5) F9  
 drips. You're con - fec - tion, good-ness knows, \_\_\_\_\_ hon - ey - suck - le rose. \_\_\_\_\_

**A HOT TIME IN THE OLD TOWN TONIGHT**

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Music by  
THEODORE A. METZ

Brightly

G  
 When you hear them - a bells go ding ling ling, all join 'round and \_\_\_\_\_  
 sweet - ly you must sing. And when the verse is through, in the cho - rus all join  
 D7 G Gdim7 Am7 D7 G  
 in. There'll be a hot time in the old town to - night. \_\_\_\_\_ night. \_\_\_\_\_

# HONKY TONK BLUES

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Words and Music by  
HANK WILLIAMS

Moderately

**F** **Bb7**

1. I left my home down on a ru - ral route and told my folks I'm go-in' step-pin' out to get the honk-y tonk blues. —  
2. I stopped in - to ev-'ry place in town, this cit - y life has real-ly got me down. I got the honk-y tonk blues. —  
(3.) tuck my wor - ries un-der-neath my arm and get right back to my Pap-py's farm and leave the honk-y tonk blues. —

**F** **C7** **F**

— The jump-in' honk-y tonk blues. — Lord, I got 'em, — I got the honk - y tonk blues.  
— I got the honk-y tonk blues. — Lord, I'm suf-ferin' — with the } honk - y tonk blues. When  
— For-get the honk-y tonk blues. — I don't want to be both-ered — with the }

**Bb7**

I went to — a dance, wore out my shoes, — woke up this morn-in' wish-in' I could lose the jump-in' honk-y tonk blues. — The wear-y  
I get home a-gain to Ma and Pa, — I know they're gon - na lay down the law a - bout the honk-y tonk blues. — The jump-in'

**F** **C7** **F** **F**

honk-y tonk blues. — Lord, I'm suf-ferin' — with the honk - y tonk blues. honk - y tonk blues.  
honk-y tonk blues. — Lord, I'm suf-ferin' — with the honk - y tonk blues. 3. Gon-na

From the Tri-Star Motion Picture "The Fisher King"

# HOW ABOUT YOU?

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Lyric by RALPH FREED  
Music by BURTON LANE

Moderately

**G** **Gmaj7** **G/B** **Bbdim** **Am7** **D7** **G** **Gmaj7** **G/B** **F#7/A#** **Bm7(b5)** **E7(#5)**

I like New York in June. How a-bout you? — I like a Gersh-win tune. How a-bout you? —

**A7** **Cm6** **Am7(b5)** **D6** **G6** **B/F#** **B6/F#** **F#7sus** **F#7**

I love a fire - side when a storm is due. — I like po-ta - to chips, moon-light and mo - tor trips.

**B** **Am7** **D7** **G** **Gmaj7** **G/B** **Bbdim** **Am7** **D7** **G9** **Dm7**

How a - bout you? — I'm mad a - bout good books, can't get my fill. — And Frank - lin

**G9** **Dm7** **Cmaj7** **C6** **Cm** **G/D** **Eb7/Db**

Roose - velt's looks, give me a thrill. — Hold - ing hands in a mov - ie show, when all the lights are low

**Am/C** **Am** **B7(b5)** **B7** **Em** **Em7** **C** **D7** **G** **Am7** **D9** **G** **Am7** **G**

may not be new, but I like it. How a - bout you? you? —

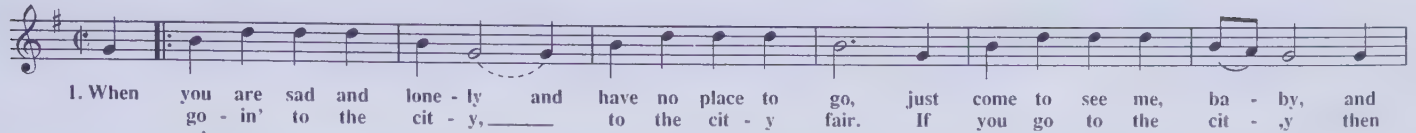
# HONKY TONKIN'

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Words and Music by  
HANK WILLIAMS

Moderately

G Verse:



bring a - long some dough, and we'll go honk - y tonk - in', honk - y tonk - in', honk - y tonk - in', hon - ey ba - by.  
you will find me there and we'll go honk - y tonk - in', honk - y tonk - in', honk - y tonk - in', hon - ey ba - by.

D7

G

We'll go honk - y tonk - in' 'round this town. When you and your ba - by have a fall - in' out, just  
We'll go honk - y tonk - in' 'round this town. When you are sad and lone - ly and have no place to go, just

call me up, sweet ma - ma, and we'll go step - pin' out, and we'll go honk - y tonk - in', honk - y tonk - in', honk -  
come to see me, ba - by, and bring a - long some dough, and we'll go honk - y tonk - in', honk - y tonk - in', honk -

D7

G

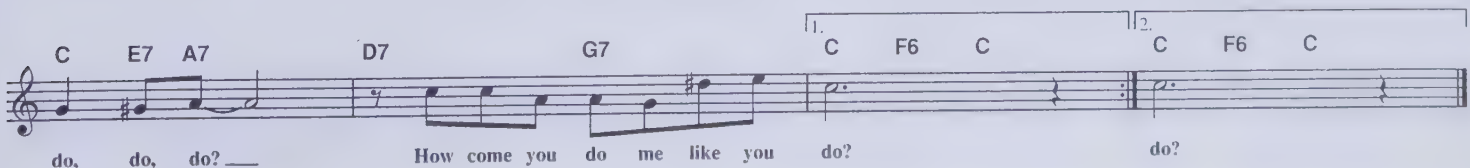
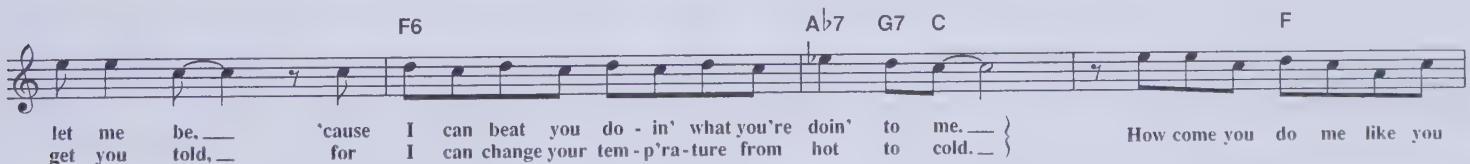
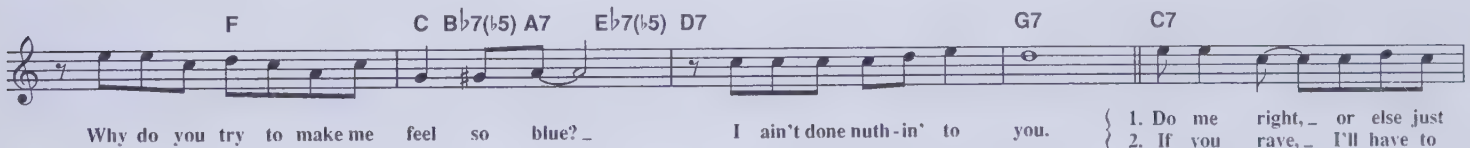
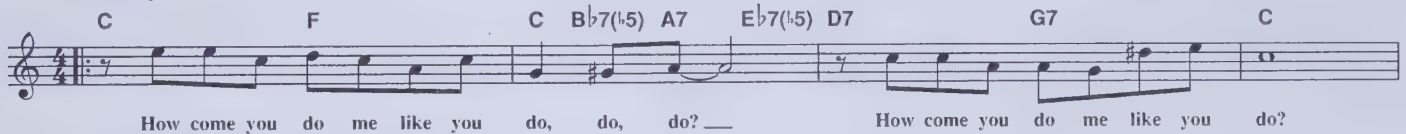
- y tonk - in', hon - ey ba - by. We'll go honk - y tonk - in' 'round this town. 2. We're  
- y tonk - in', hon - ey ba - by. We'll go honk - y tonk - in' 'round this town.

# HOW COME YOU DO ME LIKE YOU DO

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By GENE AUSTIN and ROY BERGERE

Moderately (♩ = 3/4)





## HOT ROD LINCOLN

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Words and Music by  
CHARLES RYAN and  
W.S. STEVENSON

My pappy said, "Son, you're gonna drive me to drinkin',  
If you don't stop drivin' that hot rod Lincoln.

Bright rock

E

(Bass)

B7

E

To Next Strain

Have you

2. Fine

E

A

B7

heard the sto-ry of the hot rod race, when the Fords and Lin-colns was set-tin' the pace. That sto-ry is true, I'm

E

1.-12.

13.

D.C. al Fine

here to say, — 'Cause I was a-driv-in' that mod-el "A". — 2. It's got a

## Verse 2:

It's got a Lincoln motor and it's really souped up,  
That model "A" body makes it look like a pup.  
It's got 8 cylinders and uses 'em all,  
Got overdrive, just won't stall.

## Verse 3:

With a 4-barrel carb. and dual exhaust,  
With 4-11 gears you can really get lost.  
It's got safety tubes but I ain't scared.  
The brakes are good, the tires, fair.

## Verse 4:

Pulled out of San Pedro late one night,  
The moon and the stars were shining bright.  
We was drivin' up Grapevine Hill,  
Passin' cars like they was standin' still.

## Verse 5:

All of a sudden, in the wink of an eye,  
A Cadillac sedan passed us by.  
I said, "Boys, that's a mark for me."  
By then the tail-light was all you could see.

## Verse 6:

Now the fellas ribbed me for bein' behind,  
So I thought I'd make the Lincoln unwind  
Took my foot off the gas and man-a-live,  
I shoved it on down into overdrive.

## Verse 7:

I wound it up to a hundred and ten,  
My speedometer said that I hit top then.  
My foot was glued like lead to the floor.  
That's all there is and there ain't no more.

## Verse 8:

Now the boys all thought I lost my sense,  
Them telephone poles looked like a picket fence.  
They said, "Slow down, I see spots.  
The lines on the road, just look like dots."

## Verse 9:

Took a corner, sideswiped a truck,  
I crossed my fingers just for luck.  
My fenders was clickin' the guard-rail posts,  
The guy beside me was white as a ghost.

## Verse 10:

Smoke was comin' from out of the back,  
When I started to gain on that Cadillac.  
I knew I could catch him, I thought I could pass.  
Don't you know by then we'd be low on gas.

## Verse 11:

They had flames comin' from out of the side.  
You can feel the tension, man, what a ride!  
I said, "Look out, boys, I got a license to fly."  
And that Caddy pulled over and let us by.

## Verse 12:

Now all of a sudden she started to knockin',  
Down in a dip she started to rockin'.  
I looked in the mirror, a red light was blinkin',  
The cops was after my hot rod Lincoln.

## Verse 13:

They arrested me and they put me in jail,  
I called my pappy to throw my bail.  
He said, "Son, you're gonna drive me to drinkin',  
If you don't stop drivin' that hot rod Lincoln."

## HURT

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Words and Music by JIMMIE CRANE and AL JACOBS

Moderately

B $\flat$  B $\flat$ + B $\flat$ 6 B $\flat$  3 Dm E $\flat$  E $\flat$ + E $\flat$ 6 E $\flat$  3 Dm7 G7( $\flat$ 9)

Hurt \_\_\_\_\_ to think that you lied to me, \_\_\_\_\_ hurt \_\_\_\_\_ way down deep in - side of me. \_\_\_\_\_  
hurt \_\_\_\_\_ much more than you'll ev - er know, \_\_\_\_\_ hurt \_\_\_\_\_ be - cause I still love you so. \_\_\_\_\_

Cm Cm7 3 F7 E $\flat$  B $\flat$  Dm7 Gm Gm7 3 C7 Cm7 F7 F7( $\flat$ 9) G7( $\flat$ 9)

You said your love was true and we'd nev - er part. \_\_\_\_\_ Now you want some-one new and it breaks my heart. \_\_\_\_\_ I'm \_\_\_\_\_ But

Cm Cm7 Gm7 E $\flat$ m6 Dm7 B $\flat$  Fm6 G7 G7( $\flat$ 9) Cm F7 Cm7 F7( $\flat$ 9) B $\flat$

e - ven tho' you've hurt me like no one else could do, I would nev - er, nev - er hurt you. \_\_\_\_\_

# THE HOUSE OF THE RISING SUN

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Words and Music by  
ALAN PRICE

Slow rock

Am C D F Am E7 Am E7 Am C D F Am C

1. There is a house in New Or-leans they call the ris - ing

E7 Am C D F Am E7 Am C D F Am E7 Am E7

sun. It's been the ru-in of man-y a poor boy, and God, I know I'm one. 2. My

Am C D F Am C E7 Am C

moth - er was a tail - or. She sewed my new blue jeans. My fa - ther was a  
on - ly thing a gam-bler needs is a suit - case and a trunk. The on - ly time he'll  
moth - er tell your chil - dren not to do what I have done; spend your lives in

D F Am E7 Am C D F Am E7 Am E7 Am

gam - bling man down in New Or - leans. 3. Now the  
be sat - isfied is when he's on a drunk. 4. Oh  
sin and mis - ery in the house of the ris - ing sun.

# HOW SWEET IT IS

(To Be Loved By You)

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Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER  
and BRIAN HOLLAND

Moderate rock shuffle (♩ = ♩)

Chorus:

C Am7 Am7/D G G7 C Am7 Am7/D G

How sweet it is to be loved by you. How sweet it is to be loved by you.

1, 2, 3. To next strain 4, 5, etc. Repeat and fade Verse:

Am7/D G7 G 3 Em D7

1. I need-ed the shel-ter of some-one's arms; there you were.

C7 G 3 Em D7 C7 G C7

I need-ed some-one to un-der-stand my ups and downs; there you were with deep love and de - vo-tion

Em C7 G C7 G G7 D.C.

deep-ly touch-ing my e - mo-tion. I wan-na stop and thank you, ba-by. I just wan-na stop and thank you, ba - by.

Verse 2:

I close my eyes at night  
Wonderin' where would I be without you in my life?  
Everything I did was just a bore.  
Everywhere I went, seems I've been there before.  
But you brighten up for me all of my days  
With a love so sweet in so many ways.  
I want to stop and thank you, baby.  
I just want to stop and thank you, baby.  
(To Chorus:)

Verse 3:

(Meas. 1 - 8 Inst. solo ad lib.)  
You were better to me than I was to myself.  
For me there's you, and there ain't nobody else.  
I want to stop and thank you, baby.  
I just want to stop and thank you, baby.  
(To Chorus:)

# HOW 'BOUT US

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Words and Music by  
DANA WALDEN

*Slowly*  
B $\flat$  Cm7( $\flat$ 5)/B $\flat$  B $\flat$  Cm7( $\flat$ 5)/B $\flat$  B $\flat$  Cm7( $\flat$ 5)/B $\flat$  B $\flat$  3

*Bkgrd.:* (Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ )

*Verse:*  
1. Mm, short and sweet; no sense in drag-ging on  
past our needs. Let's don't keep it hang-ing on; if the fire's \_ out, we should both be gone.

*Chorus:*  
Some peo-ple are made \_ for each oth - er; some peo-ple can love \_ one an-oth-er for life; \_\_\_\_\_ how 'bout  
us? Some peo-ple can hold \_ it to- geth - er, man - age through all kinds of weath-er; \_\_\_\_\_ but \_ can  
we? \_\_\_\_\_ but \_ can we? \_\_\_\_\_ (How 'bout us, how 'bout us ba - by? \_  
(Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ )

*D.S. § 1/2.*  
we? \_\_\_\_\_ but \_ can we? \_\_\_\_\_ (How 'bout us, how 'bout us ba - by? \_  
(Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ )

*To Next Strain 1/3.*  
How 'bout us, how 'bout us, ba - by? How 'bout us, how 'bout us, ba - by, \_ ooh?) \_\_\_\_\_ how 'bout us? \_ )

*Bridge:*  
Gm Dm Fm Cm7/F  
Are we gon-na make it girl, \_ or are we gon-na drift, and drift, \_ and drift \_ to- geth-er?

*D.S.S. § §*

*Verse 2:*  
Now don't you get me wrong,  
'Cause I'm not trying now to end it all.  
It's just that I have seen  
Too many lover's hearts lose their dream.  
(To Chorus:)

# HOW YA GONNA KEEP 'EM DOWN ON THE FARM

(After They've Seen Patee)

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Words by SAM M. LEWIS and JOE YOUNG  
Music by WALTER DONALDSON

*Moderately fast*  
B $\flat$  B $\flat$ /D F7/C F7 F+ B $\flat$ 6  
How 'ya gon - na keep 'em down on the farm, \_\_\_\_\_ af - ter they've seen \_\_\_\_\_ Pa - ree? \_\_\_\_\_



How 'ya gon - na keep 'em a - way from Broad - way, jazz - in' a - roun', and  
 paint-in' the town? — How 'ya gon - na keep 'em, a - way from harm? That's a mys - ter - y. —

{ They'll nev - er want to see a rake or plow, — and who the deuce can par - ley - vous a cow? — }  
 { Im - ag - ine Reu - ben when he meets his pa; — he'll kiss his cheek and hol - ler "oo - la - la!" — }

How 'ya gon - na keep 'em, down on the farm, — af - ter they've seen — Pa - ree? — ree? —

## A HUNDRED POUNDS OF CLAY

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Words and Music by BOB ELGIN,  
 LUTHER DIXON and KAY ROGERS

With a beat

He took a hun - dred pounds of clay and then He said, "Hey! Lis - ten. I'm gon - na fix this world to - day —  
 hun - dred pounds of clay he made my life worth liv - in'. And I will thank Him ev - 'ry day —

— be - cause I know what's miss - sin'! Then He rolled His big sleeves up night and a brand new world be - gan. — He cre -  
 — for ev - 'ry kiss you're giv - in'. And I thank Him ev - 'ry night for the arms that hold me tight. — And He

at - ed a wom - an and a lot of lov - in' for a man. — With just a  
 did it — all with — just a hun - dred pounds of

clay. Yes, He did! Oh, — yes, He did! Now, can't — you just see Him walk - in' 'round and 'round — pick - in' clay up

off the ground, — know - in' just what He should do — to make a liv - ing dream like you, — He rolled His big sleeves up and a

brand new world be - gan. — He cre - at - ed a wom - an and a lot of lov - in' for a man. —

# HUMORESQUE

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ANTONIN DVOŘÁK

Moderately

Chords: G, C, G, D7, G, Em, D7, G, Em, C, E7, Am, D7, G, Em, C, E7, Am, D7, B7/D#, Em7(b5), A7(b9), D7, G/B, Em7(b5), A7, D7, G.

Tempo: Moderately

Key Signature: G major (F#)

Time Signature: 4/4

Form: To Coda

Form: Coda

Form: D.C. al Coda

# HUNGARIAN DANCE No. 5

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JOHANNES BRAHMS

Brightly

Chords: Gm, Cdim/G, Gm, Cm, Gm, D7, Gm, Cdim/G, Gm, Eb/G, Dm/F, Cm/Eb, Bb/D, D7, Gm, G7, Cm, F7, Bb, D7, Eb, Gm/Bb, D7, N.C., Gm, Cm6/G, Gm, Cm6, D7, Gm.

Tempo: Brightly

Key Signature: E-flat major (Bb, Eb, Ab)

Time Signature: 2/4

Form: a tempo

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# I AM WOMAN

Words by HELEN REDDY  
Music by RAY BURTON

Moderate rock

Verse 1:

Gmaj7 C Bm7 Em C Dsus D

1. I am wom-an, hear me roar \_ in num-bers too big to ig-nore, \_ and I know too much to go \_ back to pre-tend. \_ 'Cause I've

Gmaj7 C Gmaj7 Cmaj7 A D C

heard it all be-fore \_ and I've been down there on the floor. \_ No one's ev-er gon-na keep \_ me down a - gain. Oh, \_

Chorus:

F Bb F Bb Am

yes, I am wise, \_ but it's wis - dom born of pain. \_ Yes, I paid the price, \_ but look how much \_ I gained. \_ If I

Gm7 F Gm7 F/A To Coda Bb G

have to \_ I can \_ do an - y - thing. \_ I am strong, I am in - vin-ci-ble, \_ I am wom-an. \_ 2. You can  
3. I am

Verses 2 & 3:

Gmaj7 C Bm7 Em C Dsus D

bend but nev - er break \_ me, 'cause it on - ly serves to make \_ me more de - ter - mined to a - chieve \_ my fi - nal goal. \_ And I  
wom-an, watch me grow \_ see me stand-ing toe to toe \_ as I spread my lov - in' arms \_ a - cross the land. \_ But I'm

Gmaj7 C Gmaj7 Cmaj7 A D C

come back e - ven stron-ger, not a nov - ice an - y lon-ger, 'cause you've deep-ened the con-vic - tion in my soul. Oh, \_  
still an em-bry - o \_ with a long, long way to go \_ un - til I make my broth - er un - der -

2. D C D.S. al Coda Bbmaj9 Bb6 Bbmaj9 Bb6 Bbmaj9 Bb6

stand. Oh, \_ wom - an! \_ I am wom - an! \_ I am wom - an! \_

# I DON'T KNOW WHY

(I Just Do)

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Words by ROY TURK  
Music by FRED E. AHLERT

Slowly

Bb Bb6 Dm7 Dbdim7 Cm7 F7

I don't know why \_ I love you like I do. \_ I don't know why, \_ I just do. I don't know why \_ you

Cm7 F7 F7(b9) Bb6 Bb Bb7/Ab G7 C9 F9 Bb C7

thrill me like you do. \_ I don't know why, \_ you just do. You nev-er seem to want my ro - manc - ing. The on - ly time you hold me is

Cm7 F7 Cm7 F7(b9) Bb G7 G7(#5) G7 Cm7 F7(b9) Bb

when we're danc - ing. I don't know why \_ I love you like I do. \_ I don't know why, \_ I just do.



# I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

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Words and Music by  
JIMMY McHUGH and  
CLARENCE GASKILL

Moderately

Chords: C7(♯5), F6, Fm6, C, D7, G7, C, Dm7, G7, C7(♯5), F6, Fm6, C, D7, G7, C, F9, C, E7, E9, Em7, E7, A9, A7, D7, D9, Dm7, D7, G9, C7(♯5), F6, Fm6, C, D7, G7, C, F9, C.

Your eyes of blue, your kiss - es too, I nev - er knew what they could do. I can't be - lieve that  
you're in love with me. \_\_\_\_\_ You're tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They  
can't be - lieve that you're in love with me. \_\_\_\_\_ I have al - ways placed you far a - bove  
me. I just can't i - mag - ine that you love me. And af - ter all is said and done, to  
think that I'm the luck - y one, I can't be - lieve that you're in love with me. \_\_\_\_\_

# I CAN'T GIVE YOU ANYTHING BUT LOVE

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Words by DOROTHY FIELDS  
Music by JIMMY McHUGH

Moderately

Chords: G, B♭dim, Am7, D7, G, Em7, A7, D7, G7, C6/9, A7, D7, Am7, D7, G, B♭dim, Am7, D7, G7, Cmaj7, G, C♯dim, Gmaj7/D, E7, Am7, A7, D7, G, Cm6, G.

I can't give you an - y - thing but love, ba - by. That's the on - ly thing I've plen - ty of, ba - by.  
Dream a-while, scheme a-while. We're sure to find, \_\_\_\_\_ hap - pi - ness and I guess all those things you've al - ways pined for.  
Gee I'd like to see you look - ing swell, ba - by. Dia - mond brace - lets Wool - worth does - n't sell, ba - by.  
Till that luck - y day, you know darned well, ba - by, I can't give you an - y - thing but love. \_\_\_\_\_

# I CAN'T HELP IT

(If I'm Still in Love with You)

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Words and Music by  
HANK WILLIAMS

Moderately

C7 F C7 F F7 Bb F C7

To - day I passed you on the street and my heart fell at your feet. I can't help it if I'm

F C7 F C7 F F7 Bb F

still in love with you. Some-bod - y else stood by your side and he looked so sat - is - fied. I can't

C7 F F7 Bb F

help it if I'm still in love with you. { A pic - ture from the past came slow - ly steal - ing as I  
It's hard to know an - oth - er's lips will kiss you and

C7 F F7 Bb F

brushed your arm and walked so close to you. Then sud - den - ly I got that old time feel - ing.  
hold you just the way I used to do. Oh, heav - en on - ly knows how much I miss you.

C7

I can't help it if I'm still in love with you. To - day I you.

I can't help it if I'm still in love with

# I CAN'T STOP LOVING YOU

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Words and Music by  
DON GIBSON

Moderately slow (♩ =  $\frac{3}{4}$ )

Verse:

C C7 F C D7

These hap - py hours that we once knew, though long a - go, still make me blue.

G7 C C7 F C G7 C F C C7

They say that time heals a bro - ken heart. But time has stood still since we've been a - part. I can't stop

Chorus:

F C G7 C C7 F

lov - ing you. { So I've made up my mind to live in mem - o - ry of old lone - some times. } I can't stop want - ing you;  
{ There's no use to try; pre - tend there's some - one new, I can't live a lie. }

C G7 C F C C7 C F C

{ it's use - less to say. So I'll just live my life in dreams of yes - ter - day. I can't stop you.  
the way that I do. There's on - ly been one love for me, that one love is

# I CAN'T HELP MYSELF

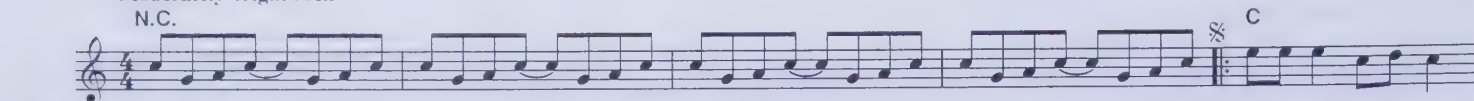
(Sugar Pie, Honey Bunch)

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Words and Music by  
BRIAN HOLLAND, LAMONT DOZIER  
and EDDIE HOLLAND

Moderately bright rock  
N.C.

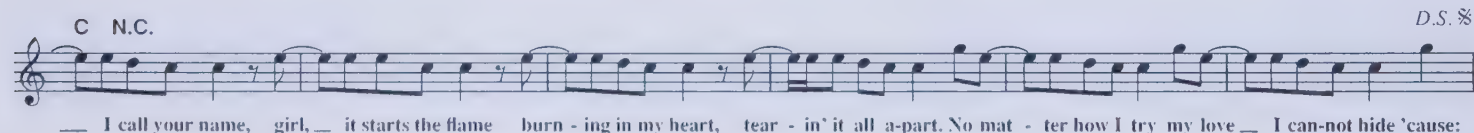
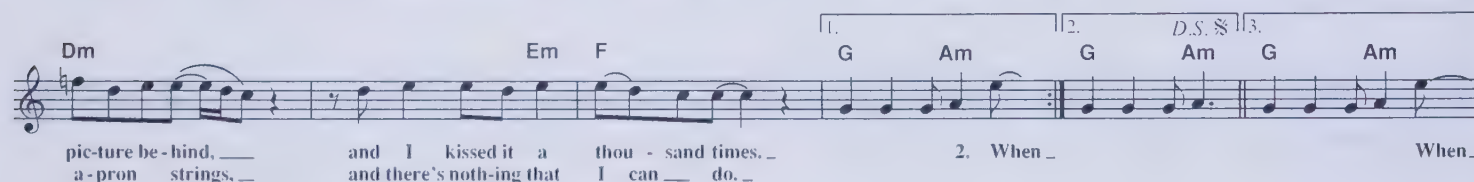
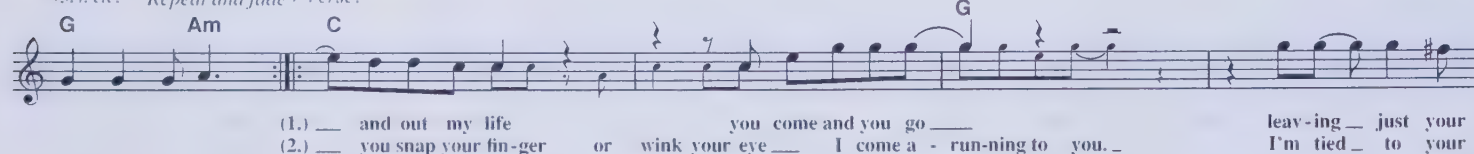
Chorus:



1. Su-gar pie, hon-ey bunch.
2. Su-gar pie, hon-ey bunch.



[3, 4, etc. Repeat and fade] Verse:



Verse 3:

Wanna tell you I don't love you,  
Tell you that we're through.  
And I've tried but every time I see your face  
I get all choked up inside.  
When I call your name, girl, it starts the flame  
Burning in my heart, tearin' me apart.  
No matter how I try, my love I cannot hide.  
(To Chorus:)

Chorus 3:

Sugar-pie, honeybunch, you know that I'm weak for you  
Can't help myself; I love you and nobody else.  
Sugar-pie, honeybunch, do anything you asked me to.  
Can't help myself; I want you and nobody else.

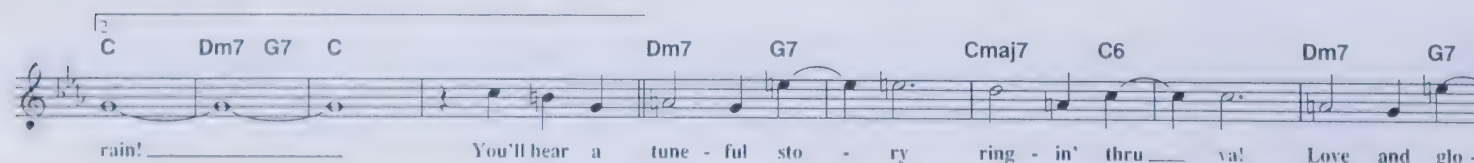
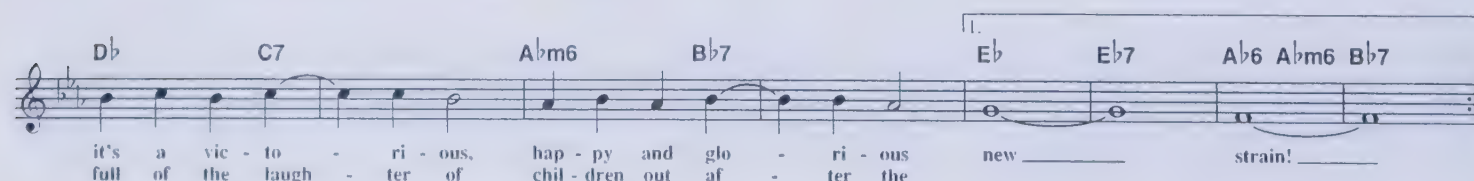
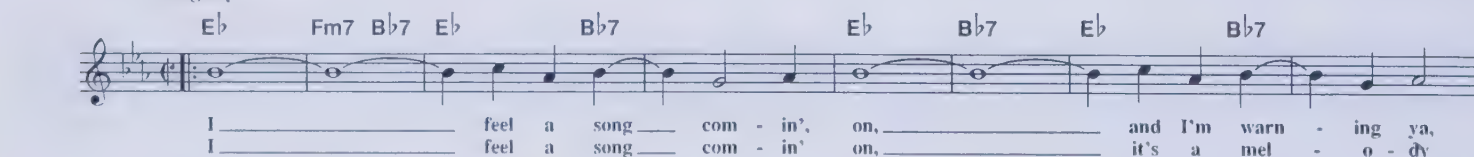
From the Walter Wanger Production "EVERY NIGHT AT EIGHT"

# I FEEL A SONG COMIN' ON

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Words and Music by  
JIMMY McHUGH, DOROTHY FIELDS  
and GEORGE OPPENHEIMER

Brightly





C7 F9 Bb7 Eb Fm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

- ry! Hal - le - lu - jah! And now \_\_\_\_\_ that my trou - bles are gone, \_\_\_\_\_ let those heav -

Eb C7 Fm7 Bb7 Fm7/Bb Eb

- en - ly drums go on drum - min', cause I feel a song \_\_\_\_\_ com - in' on! \_\_\_\_\_

## I CAN'T MAKE YOU LOVE ME

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Lyrics and Music by  
MIKE REID and ALLEN SHAMBLIN

Slowly

Eb Gm9 Eb Bb2/D Gm7 Cm7(4) Eb Gm9

Eb Bb/D Cm7

1. Turn down the lights, \_ turn down the bed, \_  
2. I'll close my eyes, \_ then I \_\_\_\_\_ won't see \_\_\_\_\_ the

Bb/D Gm7 Cm7 Eb Gm7 Eb

turn down these voic - es in - side my head. \_ Lay down with me, \_ tell me no \_ lies. \_  
love you don't feel \_ when you're hold - in' me. \_ Morn-in' will come \_ and I'll do what's \_ right. \_ Just

Bb/D Gm7 Cm7 Bb/F F Bb/D

Just hold me close, \_ don't pa - tron-ize, \_ don't \_ pa-tron - ize \_ me. \_ 'Cause I can't  
give me till then \_ to

Gm7 Cm7 Bb/F F Bb/D Eb Bb

give up this fight. \_ And I will give up this fight. \_ "Cause I can't make you love me \_ if you \_ don't. \_

Eb Bb Bb/D Eb Gm7 Bb/Eb F/A Gm7

I can't make your heart \_ feel \_ some-thing it won't. \_ Here in the dark \_ in these fi - nal hours, \_ I will

Bb/Eb F/A Gm7 Cm7 Bb/F F Eb Bb

lay down my heart \_ and I'll feel \_ the pow - er. \_ But you won't, no, \_ you won't. 'Cause I can't make you love me \_

Bb/Eb Eb Gm7 Eb Bb/D Cm7 Bb/D Eb Abmaj9

if you don't. *poco rit.*

# I CAN'T STAND THE RAIN

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Words and Music by  
DON BRYANT, ANN PEEBLES  
and BERNARD MILLER

Moderate disco

**B $\flat$**

I can't stand the rain 'gainst my win-dow ho —

**B $\flat$**  **E $\flat$**

bring-in' back sweet mem-o-ries. — I can't stand the rain a-against my win-dow ho — be-cause he's not here with bring-in' back sweet mem-o —

**B $\flat$**  **E $\flat$**  **B $\flat$**

me. Hey, win-dow pane, do you re-mem - ber how sweet it used to be? —  
ries. I can't stand the rain 'gainst my win-dow 'cause he's not here with me. —

**A $\flat$**  **B $\flat$**  **D $\flat$**

When we were to - geth-er huh \_ huh ev - 'ry-thing was so grand. — Yes it was. Now that we've part -  
Woah emp-ty pil-low huh \_ huh where his head used to lay. Yeah. I know you've

**C7** **F7** **F7**

To Coda  $\Theta$  1. 2.

- ed, and there's one sound that I just can't stand. I can't stand the noth-in' to say hey \_ hey \_  
got some sweet mem-o-ries but like a win-dow, you ain't got

**B $\flat$**  **A $\flat$**  **B $\flat$**  **D $\flat$**  **B $\flat$**  *Play 3 times*

*D.S.  $\S$  al Coda*  $\Theta$  Coda

**F7** **B $\flat$**

I can't stand the no-thin' to say hey \_ hey. —

*Repeat and fade*

I can't stand the rain. I can't, I can't, I can't, can't stand the rain. —

# I FOUGHT THE LAW

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Words and Music by  
SONNY CURTIS

Moderately bright

Verse

**D** **G** **D** **G** **D** **A7** **D**

I. A - break-in' rocks in the hot sun. I fought the law and the law won. I fought the law and the law won.  
rob - bin' peo-ple with a zip gun. I fought the law and the law won. I fought the law and the law won.

A7 D G D G D A7 D

I miss my ba-by and the good fun. I fought the law and the law won. I fought the law and the law won. }  
 I need-ed mon-ey 'cause I had none. I fought the law and the law won. I fought the law and the law won. }

*Chorus:*

A7 D G D D7 G

I left my ba-by and I feel so bad. I guess my race is run. She's the best girl I've ev-er had.

D G D A7 D 1. A7 D A7 2. A -

I fought the law and the law won. I fought the law and the law won. 3. A -

(Last Night)  
 I DIDN'T GET TO SLEEP AT ALL

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Words and Music by  
 TONY MACAULAY

Moderately

Ab Fm7 Cm7

1. Oh, last night I did - n't get to sleep at all, no, no.  
 last night I got to think - ing may - be I, I, I  
 last night I did - n't get to sleep at all, no, no.

To Coda

Fm Cm7 Dbmaj7

I lay a - wake and watched un - til the morn - ing light washed a - way the dark-ness of the  
 should call you up and just for - get my fool - ish pride. I heard your num-ber ring - ing, I went  
 The sleep - ing pill I took was just a waste of time. I could - n't close my eyes 'cause you were

1. Eb7 Bbm7/Eb Eb7 2. Eb7 Fm Dbmaj7 Eb7 Ab

lone-ly night. 2. Oh, cold in - side, so last night I did - n't get to sleep at all.

Cm7 Fm7 Db Eb7 Ab

I know it's not my fault, I did my best. God knows this heart of mine could use a rest. But more and more I

Cm7 Fm7 Gbmaj7 Bbm7/Eb Eb7 D.S. al Coda

find the dreams I left be - hind are some - how too real to re - place. 3. Oh,

Coda

Eb7 Fm Dbmaj7

on my mind, and last night I did - n't get to sleep, did - n't get to sleep, no, I

Bbm7 Eb7 Ab Bbm7 Eb7 Ab

did - n't get to sleep at all. Did - n't get to sleep at all.



# (EVERYTHING I DO) I DO IT FOR YOU

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Lyrics and Music by  
BRYAN ADAMS, R.J. LANGE  
and M. KAMEN

*Slowly*

*Verse 1:*

C G/C F/C Gsus G C

1. Look in - to my eyes: —

G/C F/C G/C C G/C

you will see — what you mean to — me. Search your heart, — search your soul. — And when you

F/C F C/G G Dm C Dm C Dm C

find me there, you'll search — no more. Don't tell me it's not worth try - in' for. You can't tell me it's not worth dy - in'

*Verse 2:*

Dm C/G Gsus C

for. You know it's true, — ev-'ry-thing I do, I do it for you. 2. Look in-to your heart; —

G/C F Gsus C G/C

you will find — there's noth - ing there to hide. — Take me as I am, — take my life. — I would

F C G Dm C Dm Dm C

give it all, I would sac - ri - fice. Don't tell me it's not worth fight-ing for. I can't help it, there's noth-ing I want

Dm C G C Csus C B $\flat$

more. You know it's true, — ev-'ry-thing I do, I do it for you. There's no love — like

E $\flat$  B $\flat$  F C G

your love, — and no oth - er — could give more love. There's no - where — un-less you're there all the

D G F C Csus

time, — all the way, — yeah. — *(Inst. solo ad lib...)*

C C Dm G Dm

...end solo) Oh, you can't tell me it's not worth try - ing for. I can't help — it, there's noth-ing I want

G C G F Fm

more. Yeah, — I would fight — for you. — I'd lie — for you, — walk the wire — for you, — yeah, I'd die for — you. —

C Gsus G F Dm C

You know it's true, ev-'ry-thing I do, oh, — *rit.* I do it for — you.

# I DON'T HAVE THE HEART

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Words and Music by  
JUD FRIEDMAN and  
ALLAN RICH

Moderate rock

N.C.

G(2)

A(2)/C#

D

G(2)

A(2)/C#

Verse:

D(2)

1. Your face\_ is
2. In - side\_ I'm

A/C#

G/B

D/A

A/G

G(2)

D/F#

Bbmaj9

Em7(b5)/A

beam - ing,  
dy - ing

You say it's 'cause you're dream - ing  
to see you cry - ing.

of how good\_ it's go - ing\_ to be.  
How can\_ I make you un - der - stand\_

D(2)

A/C#

G/B

D/A

A/G

G(2)

You say\_ you've been a - round,  
I care\_ a - bout\_ you,

and now\_ you've fi - nal - ly found  
so much\_ a - bout\_ you.

Em7

D(2)/F#

E7/G#

Asus

A/C#

D

A/C# Bm F#m/A

ev - ry - thing\_ you've want - ed\_ and need - ed\_ in\_ me.  
I'm try - to say\_ this\_ as gent - ly\_ as I can

'cause I } don't have the

Chorus:

G(2)

A(2)/C#

G/B

A/C#

D

A/C# Bm F#m/A

G(2)

To Coda ⊕

heart to hurt\_ you,\_ it's the last thing I\_ want to do.\_ But I don't have the heart to love\_

A(2)/C#

G(2)/B

G

D(2)

Gm/Bb

A7sus A7

1. D.S. §

\_ you\_ not the way you\_ want me to.\_

Bridge:

2. D(2)

Em7

F#7sus

F#7

F#7sus

F#7

Bm7

You're so trust - ing\_ and o - pen,\_ hop - ing that love\_ will\_ start.\_

D.S.S. § al Coda

Em7(b5)/Bb

D/A

A7sus

A7

D/A

A7sus

A7

D A/C# Bm F#m/A

But I don't have\_ the heart.\_

I don't have\_ the heart.\_ I don't have the

⊕ Coda

A(2)/C#

G/B

A/C#

D

E B/D# C#m G#m/B

\_ you,\_ not the way\_ that you want\_ me too. I don't have the

Repeat ad lib. and fade

Amaj7

B(2)/D#

A(2)/C#

B(2)/D#

E

B/D# C#m G#m/B

heart.

I don't have the



(If Loving You Is Wrong)

## I DON'T WANT TO BE RIGHT

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Words and Music by  
HOMER BANKS, RAYMOND JACKSON  
and CARL HAMPTON

Moderately slow

Em G/D Cmaj7

If lov - in' you is wrong, I don't want to be right. If be - ing right means be - ing with - out you, I'd  
Am I wrong to fall so deep - ly in love with you? Know - ing I got a wife and two lit - tle chil - dren de -

Am7 Bm7 C Bm7 Em Em/D

rath - er live a wrong - do - ing life. Your ma - ma and dad - dy say it's a shame, it's a down - right dis - grace. But  
pend - ing on me, too; but am I wrong to hun - ger for the gen - tle - ness of your touch, know -

Cmaj7 Am7 Bm7 C Bm7 Am7

long as I got you by my side, I don't care what your peo - ple say. Your friends tell you it's no fu - ture in  
ing I got some - one else at home who needs me just as much? And are you wrong to give your love

Em Am7 Em

lov - ing a mar - ried man. If I can't see you when I want to, I'll see you when I can. } If  
to a mar - ried man? And am I wrong for try'ing to hold on to the best thing I ev - er had? }

Chorus:  
Cmaj7 Em Cmaj7 Em7 D.S.  $\text{trill}$

lov - in you is wrong, I don't want to be right. If lov - in' you is wrong, I don't want to be right.

Em Em Cmaj7 Repeat ad lib. and fade

want to be right. I don't want to be right if it means be - ing with - out you.

## I DON'T WANT TO WALK WITHOUT YOU

Copyright © 1941 (Renewed 1968) by PARAMOUNT MUSIC CORPORATION  
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Words by FRANK LOESSER  
Music by JULE STYNE

Moderately (♩ = ♩♩)

Fm Fm7 Bb7 F7 Bb7 Eb Ebmaj7 Eb6 Eb

I don't want to walk with - out you, ba - by, walk with - out my arm a - bout you,

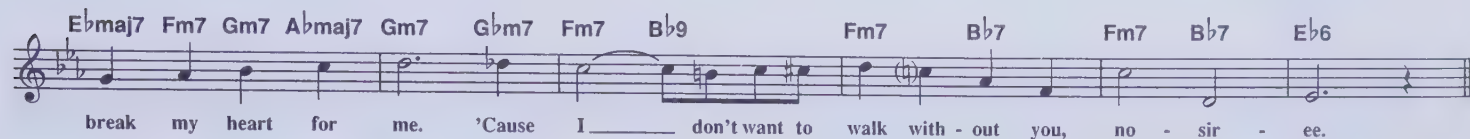
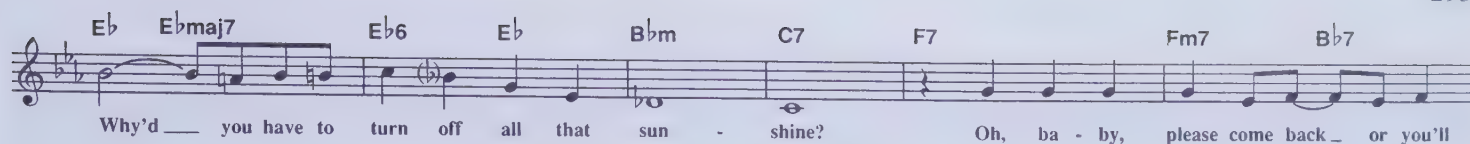
Bbm C7 F7 Fm7 Bb7 Eb Eb+ Cm Eb7 Gm C#dim D7

ba - by. I thought the day you left me be - hind, I'd take a stroll and get you right

Gm D7 Gm6 Adim Bb7 Adim Bb7 Edim7 Fm Fm7 Bb7 F7 Bb7

off my mind, but now I find that I don't want to walk with - out the sun - shine.





Performed in the R.K.O. Motion Picture "LAS VEGAS STORY"

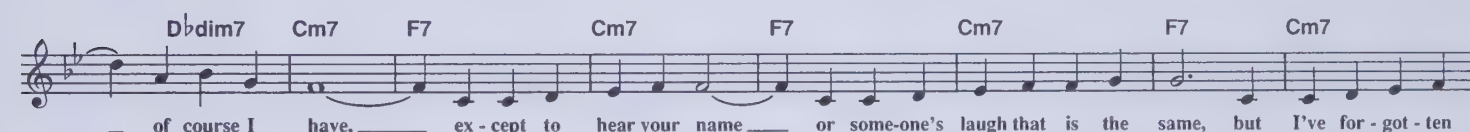
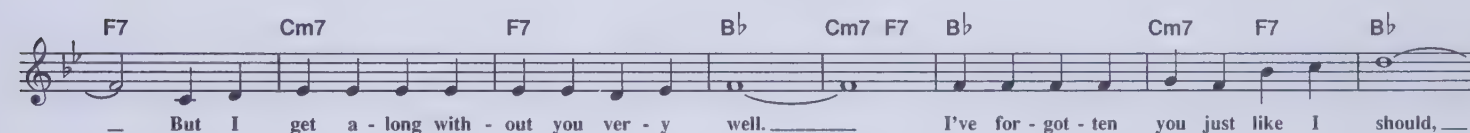
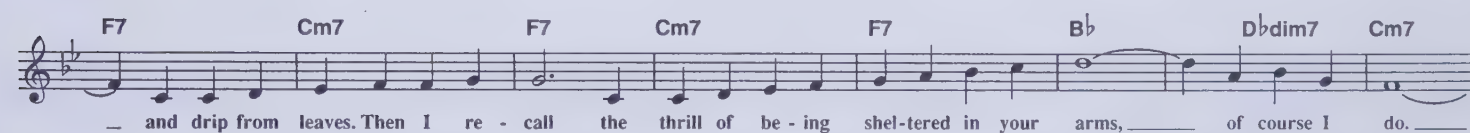
# I GET ALONG WITHOUT YOU VERY WELL

(Except Sometimes)

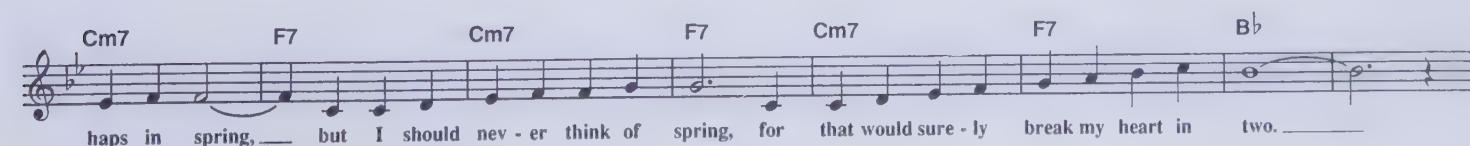
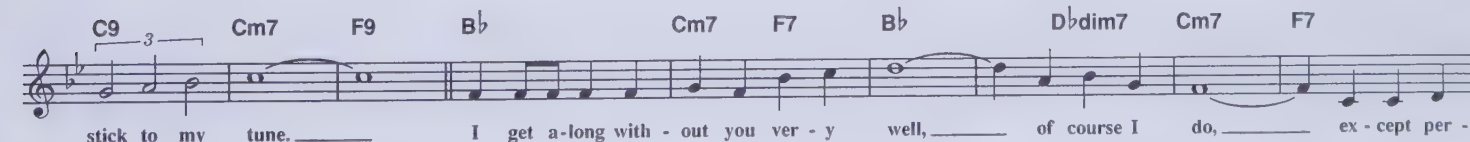
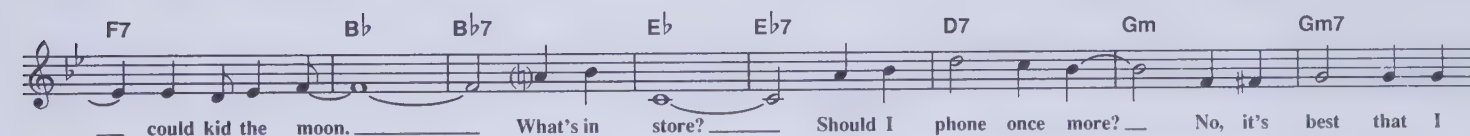
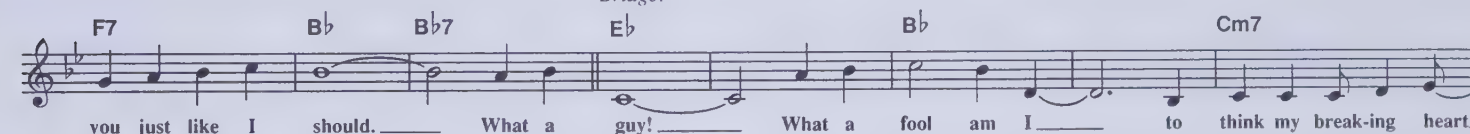
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Words and Music by  
HOAGY CARMICHAEL

Moderately slow



Bridge:



# I DON'T WANNA CRY

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Words and Music by  
MARIAH CAREY and  
NARADA MICHAEL WALDEN

Slowly  
Verse:

**F#m** **Bm** **F#m/A** **B5/G#** **F#m** **Bm** **F#m/A** **B5/G#**

1. Once a - gain\_ we sit\_ in si - lence\_ af - ter all\_ is said\_ and done.\_

**F#m** **Bm** **F#m/A** **B5/G#** **F#m** **Bm** **F#m/A** **B5/G#**

On - ly emp - ti - ness\_ in - side\_ us;\_ ba - by, look\_ what we've\_ be - come.\_

**E** **Bm** **A** **E**

We can make a mil - lion prom - is - es, but we still won't\_ change.\_ It is - n't right to stay to - geth - er when you

**Bm7/E** **A** **E/G#**

on - ly bring\_ each oth - er pain.\_ I don't wan - na cry,\_ don't\_ wan - na cry.\_

**G** **Bm/F#** **F#7/A#** **Bm** **A/C#**

Noth - ing in the world could take\_ us back\_ to where we used\_ to be.\_ Though I've\_ giv - en you\_ my heart\_ and soul, \_

**D** **E** **F#m** **Bm** **A/C#** **Dmaj9**

(giv - en you\_ my heart\_ and soul,) I must find\_ a way\_ of let - ting\_ go, 'cause ba - by, I\_ don't wan - na

**F#m** **Bm** **F#m7/A** **B5/G#** **F#m** **1. Bm** **F#m/C#** **C#7sus** **2. Bm** **F#m/C#** **C#7sus**

cry.\_

Bridge:

**E** **Bm** **A/C#** **E**

All the mag - ic's gone, there's just a sha - dow of a mem - o - ry.\_ Some - thing just\_ went wrong.\_ We can't go

**Dmaj7/E** **Ebmaj7/F** **F** **Chorus: Bb**

on make - be - liev - ing, on make - be - liev - ing, 'Cause I don't wan - na cry, \_

**F/A** **Ab** **Cm/G** **G7/B**

don't wan - na cry.\_ Noth - ing in the world could take\_ me back\_ to where we used\_ to be.\_ Though I've\_ giv -

Cm B $\flat$ /D E $\flat$  F Gm Cm B $\flat$ /D  
 - en you \_ my heart \_ and soul, \_\_\_\_\_ (giv-en you \_ my heart \_ and soul,) said I've giv - en you \_ my heart \_ and soul, \_\_\_\_  
 E $\flat$  F Gm Cm7 B $\flat$ /D E $\flat$  maj9 F  
 (giv-en you \_ my heart \_ and soul,) I must find \_ a way \_ of let - ting go, \_\_\_\_ 'cause ba - by, I don't wan - na  
 Gm Cm Gm/B $\flat$  C5/A Gm Cm Gm/B $\flat$  C5/A Gm Cm Gm/B $\flat$  C5/A Gm  
 cry. \_ I don't wan - na \_ cry. \_

**Verse 2:**

Too far apart to bridge the distance,  
 But something keeps us hanging on and on.  
 Pretending not to know the difference,  
 Denying what we had is gone.  
 Every moment we're together,  
 It's just breaking me down.  
 I know we swear it was forever,  
 But it hurts too much to stay around.  
 (To Chorus:)

## I GET AROUND

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Words and Music by  
BRIAN WILSON

**Bright rock**

G E Am F D \*  
 ('Round, 'round, get a - round, I get a - round, \_ yeah. Get a - round, 'round, 'round, I get a - round, \_ ) I get a -  
 G E Am F  
 round \_ from town to town. \_ I'm a real cool head; \_ I'm mak-in' real good bread. \_  
 1.2. To Next Strain 3.4. etc. Repeat and fade Verse:  
 D Am7 D Am D Am7 D  
 \_ 1. I'm get - tin' \_ I get a - bugged driv-in' up and down the same old strip. \_ I got-ta find a new place where the  
 2. We al - ways take my car \_ 'cause it's nev - er been beat. \_ And we've nev-er missed yet with the  
 Am7 D G Am7 D  
 kids are \_ hip. \_ My bud-dies and me \_ are get - tin'  
 girls we \_ meet. \_ None of the guys go stead-y 'cause it  
 Am7 D Am7 D 3. Am7 D \* D.S. 2. Am7 D D.C.  
 real well known. \_ Yeah, the bad guys know us and they leave us a - lone. \_ I get a - tSat - ur - day night. \_  
 would-n't be fair \_ to leave your best girl home on a

\*Chorus can be sung in falsetto



From the American Revue Theatre Production "JUMP FOR JOY"

## I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER  
Music by DUKE ELLINGTON

Slowly

Fdim F B<sup>b</sup>/F F A7 Dm7 G9 Dm7 G9 Gm7 A7(♯5) D9 G7 C7(♭9)

Nev - er treats me sweet and gen - tle the way he should; I got it bad and that ain't  
My poor heart is sen - ti - men - tal not made of wood; I got it bad and that ain't

1. F Dm7 Gm7 G♭7(♭5) 2. F B♭m6/F Fdim F7 B♭ B♭m6

good! good! But when the week-end's o - ver and Mon - day rolls a -

E/F F F6 Am7 D7 F♯dim Gm D♭7(♯5) C7 Fdim F B<sup>b</sup>/F F

round, I end up like I start out just cry - in' my heart out. He don't love me

A7 Dm7 G9 Dm7 G9 Gm7 A7(♯5) D9 G7 C7(♭9) F B♭m6/F F6

like I love him; no - bod - y could. I got it bad and that ain't good.

## I HEAR YOU KNOCKING

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Words and Music by  
DAVE BARTHOLOMEW  
and PEARL KING

Moderate rock shuffle (♩ = ♪ ♪)

♩ C C7 F7

You went a-way and left me long time a - go, — and now you're knock-ing at my door. — } I hear you knock-ing,  
bet-ter get back to your used to be, — 'cause your kind of love aint good for me. — }

C F7 G7<sub>3</sub> C

but you can't — come in. — I hear you knock-ing; go back where — you've been. — { I begged you not to go, but you  
I told you way back in

C7 F7 C

said good-bye, — and now you tell me all your lies. — } I hear you knock-ing, but you can't — come in. —  
Fif - ty Two, — that I would nev - er go with you. — }

F7 G7<sub>3</sub> 1. D.S. 2. C F/C C G7 C

I hear you knock-ing; go back where — you've been. — 2. You

# I HEAR A SYMPHONY

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Words and Music by  
BRIAN HOLLAND, LAMONT DOZIER  
and EDDIE HOLLAND

Moderately bright (♩ =  $\frac{3}{4}$ )

**C** **G/B** **Gm/B $\flat$**  **Dm**

You've giv-en me a true love, and ev-'ry day I thank \_ you, love, for a feel-ing that's \_ so new, so \_ in-vit-ing,

**Em7** **G7** **C** **G/B** **Gm/B $\flat$**

so ex-cit-ing. When-ev-er you're \_ near, I hear a sym-pho-ny, a ten-der mel-o-dy hold-ing me

**Dm** **Em7** **G7** **C** **G/B** **Gm/B $\flat$**

clos-er, \_ clos-er to your heart. \_ Then sud-den-ly, ooh, \_ your lips are touch-ing mine, a feel-ing so \_ di-vine,

**Dm** **Em7** **G7** **Fm7** **E $\flat$**  **Cm** **G7**

'til I leave \_ the past \_ be-hind. \_ I'm \_ lost \_ in a world \_ made \_ for you and \_ me, ba-by.

**C** **G/B** **Gm/B $\flat$**  **Dm** **Em7** **A $\flat$ 7**

(Instrumental solo... ...end solo) When-ev-er you're \_

**D $\flat$**  **A $\flat$ /C** **A $\flat$ m/C $\flat$**  **E $\flat$ m** **Fm** **B $\flat$ 7**

near \_ I hear a sym-pho-ny, play sweet and ten-der-ly ev-'ry time your lips meet mine now, ba-by.

**E $\flat$**  **B $\flat$ /D** **B $\flat$ m/D $\flat$**  **Fm** **Gm** **B7**

Ba-by, ba-by, you bring a joy with-in. Don't let this feel-ing end, let it go on and on and on, now.

**E** **B/D $\sharp$**  **Bm/D** **F $\sharp$ m** **G $\sharp$ m** **B7**

Ba-by, ba-by, those tears that fill my eyes, I cry not for my-self but for those who nev-er felt the joy we felt. \_

**E** **B/D $\sharp$**  **Bm/D** **F $\sharp$ m** **G $\sharp$ m** **B7**

When-ev-er you're \_ near, I hear a sym-pho-ny. Each time you speak to me, I hear a ten-der rhap-so-dy of love, now.

**E** **B/D $\sharp$**  **Bm/D** **F $\sharp$ m** **G $\sharp$ m** **B7**

Ba-by, ba-by as you stand hold-ing me whis-per-ing how much you care, a thou-sand vi-o-lins \_ fill the air, now.  
Ba-by, ba-by don't let this mo-ment end. Keep stand-ing close to me, oo, so close to me, \_ ba-by, ba-by.  
Ba-by, ba-by I hear a sym-pho-ny (fade)

Repeat and fade



# I HEARD IT THROUGH THE GRAPEVINE

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Words and Music by  
NORMAN WHITFIELD and  
BARRETT STRONG

**Moderately**

Em A Em A Em A Em A Em

(Riff) Ooh, I

**Verse:**

A Em B A7 Em A Em

bet you're won-d'rin' how I knew 'bout your plans to make me blue, with some oth-er guy you knew be-fore. Be-tween the two of us guys—

B A7 C#m7 A7 Em A7

— you know I love you more. It took me by sur - prise I must say, when I found out yes-ter-day. Don't you know that I heard —

**Chorus:**

Em A Em A7 Em A Em

— it through the grape-vine, not much lon - ger would you be mine. Oh, I heard it through the grape-vine, oh, I'm just —

A7 Em (Riff)

— a-bout to lose my mind. Hon-ey, hon-ey, yeah. (I heard it through the grape-vine, not much lon-ger would you be my ba - by. Ooh.) 2. I know a man —

1. (Riff continues) Repeat ad lib. and fade

Hon-ey, hon-ey I know that you're let-ting me go. Hon-ey, hon-ey I know —  
I heard it through the grape-vine, that no lon-ger would you be my ba - by. Yeah, yeah - yeah. I

## Verse 2:

I know a man ain't supposed to cry,  
But these tears I can't hold inside.  
Losing you would end my life, you see,  
'Cause you mean that much to me.  
You could have told me yourself  
That you loved someone else.  
Instead I heard ...  
(To Chorus:)

## Verse 3:

People say believe half of what you see,  
Son, and none of what you hear;  
But I can't help bein' confused.  
If it's true please tell me dear.  
Do you plan to let me go  
For the other guy you loved before?  
Don't you know I heard ...  
(To Chorus:)

# I HONESTLY LOVE YOU

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Words and Music by  
PETER ALLEN and  
JEFF BARRY

**Slowly**

**Verse:**

Bb F/Bb Ab/Bb Eb

May-be I hang a - round here a lit-tle more than I should. We both know I got some-where else to go, but  
You don't have to an - swer, I see it in your eyes. May-be it was bet - ter left un-said, but  
If we both were born in an - oth - er place and time this mo-moment might be end - ing with a kiss, but

Bb/F C7 Eb Bb/D Cm7 F7

I got some-thin' to tell you that I nev-er thought I would, but I be-lieve you real-ly ought to know.  
this is pure and sim-ple, and you must re-al-ize that it's com-in' from my heart and not my head.  
there you are with yours and here I am with mine, so I guess we'll just be leav-ing it at this.



## Chorus:

*To Coda* ⊕ 1. *Bb* *F/Bb Eb/Bb* *Bb* *F/Bb Eb/Bb* *Bb* *F/Bb Ab/Bb Bb*

I love you, — I hon-est-ly love — you. — — you. —

*Eb* *F/Eb* *Dm7* *Gm7* *Cm7* *F7* *Bb* *Am7* *D7*

I'm not tryin' to make you feel un - comf-ta - ble; — I'm not tryin' to make you an - y - thing at all. But this

*Gm7* *Bb/F* *F/Eb Eb* *Bb/D* *Cm7* *Cm7/F Bb*

feel-ing does-n't come a-long — ev-'ry day, — and you should-n't blow the chance — when you got the chance — to say, I love you. —

*F/Bb Eb/Bb* *Ebm/Bb* *Bb* *F/Bb Eb/Bb* *D.C. al Coda* ⊕ *Coda* *Bb* *F/Bb Eb/Bb* *Bb*

Spoken: I love you. I hon-est-ly love you. — — you. I hon-est-ly love you.

## I KNEW YOU WHEN

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Words and Music by  
JOE SOUTH

## Moderately

## Chorus:

*C6* (add bass) *F* *Am* *Bb* *Gm C* *Ab* *Cm*

Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! — I knew you when you were lone - ly. I knew you when you were

*To Coda* ⊕ *Verse:* *Db* *Bbm* *Eb* *Ab Cm* *Fm* *Eb* *Db*

on - ly a boy all a-lone with-out love; I knew you when. 1. I knew you when you were sad and all a-lone. You did-n't have an-y-one

*Eb* *Fm* *Eb* *Db* *Bbm7*

that you could call your own. — I knew you when your heart be-longed to on-ly me, but that was man-y years a-go;

1. *C* *C6* *C* *C6* *D.S. al Coda* 2. *C* *C6*

now your love is just a mem-o-ry. Yeah! Yeah! Yeah! Yeah! — be-fore you came up in the world. Yeah! Yeah! Yeah! Yeah! —

## Verse 2:

I knew you when  
We used to have a lot of fun,  
But someone came and offered more;  
Now I'm the lonely one.  
I knew you when  
I was just scared little girl.  
I used to be your only love  
Before you came up in the world.  
(To Chorus:)

## Coda

Repeat ad lib. and fade

*Ab* *Fm* *Ab* *Fm* *Ab* *Fm*

love. Ah, — ah, — Ah, —

# I HEARD THE BELLS ON CHRISTMAS DAY

(Popular)

Copyright © 1956, 1970 by ST. NICHOLAS MUSIC INC.  
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Words by HENRY WADSWORTH LONGFELLOW  
Adapted by JOHNNY MARKS  
Music by JOHNNY MARKS

Moderately slow

Chords: F, F+, B $\flat$ /F, C7/F, Dm, E7, Am, Gm, C7, F/A, D7/F $\sharp$ , Gm/B $\flat$ , D7/A, Gm, D7/F $\sharp$ , G9/F, C7, F, F+, B $\flat$ /F, C7/F, Dm, E7, Am, Gm, C7, Am7( $\flat$ 5), D7/F $\sharp$ , Gm, D7/A, Gm/B $\flat$ , Bm7( $\flat$ 5), Gm7/C, C7, F, Gm, D7/A, Gm/B $\flat$ , Bm7( $\flat$ 5), Gm7/C, C7, F.

Lyrics: I heard the bells on Christ-mas day. Their old fa - mil - iar car - ols play. And wild and sweet the in des-pair, I bowed my head. "There is no peace on earth," I said. "For hate is strong, and words re - peat, of peace on earth, good will to men." I thought, as now this mocks the song of peace on earth, good will to men.

# I HEARD THE BELLS ON CHRISTMAS DAY

(Traditional)

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All Rights Reserved

Words by HENRY WADSWORTH LONGFELLOW  
Music by HENRY BISHOP

Moderately

Chords: E $\flat$ , E $\flat$ dim7, E $\flat$ , E $\flat$ dim7, B $\flat$ 7/F, E $\flat$ dim7, B $\flat$ 7/F, F $\sharp$ dim7, E $\flat$ /G, B $\flat$ 7/A $\flat$ , E $\flat$ /G, A $\flat$ , E $\flat$ , G7/D, Cm, F7/A, E $\flat$ /B $\flat$ , A $\flat$ , E $\flat$ /G, A $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7, E $\flat$ .

Lyrics: 1. I heard the bells on Christ - mas day. Their old fa - mil - iar car - ols play. And thought how, as on the day had come, the bel - fries of all Christ - en - dom had wild and sweet the words re - peat of peace on earth, good will to men. 2. I will to men rolled a - long the un - bro - ken song of peace on earth, good will to men. 3. And

Verse 3:  
And in despair I bowed my head:  
"There is no peace on earth," I said,  
"For hate is strong and mocks the song  
Of peace on earth, good will to men."

Verse 4:  
Then pealed the bells more loud and deep:  
"God is not dead, nor doth He sleep;  
The wrong shall fail, the right prevail,  
With peace on earth, good will to men."

Verse 5:  
Till, ringing, singing on its way,  
The world revolv'd from night to day,  
A voice, a chime, a chant sublime,  
Of peace on earth, good will to men!

## By DON EVERLY

Moderately

# I LOVE YOU

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Lyric by HARLAN THOMPSON  
Music by HARRY ARCHER

Moderately

Modérato

F F/A Abdim Gm7

I love you. I love you, is all that I can say. \_\_\_\_\_

C7 Gm Gm6 Gm(♯7) Gm7 C7 F

— I love you. I love you the same old words I'm say - ing in the

C7 F F7 B♭

same old way. I love you, I love you; three words that are di - vine. \_\_\_\_\_

Bdim F/C D7 Gm C7 F

— And now, my dear, I'm wait - ing to hear — the words that make you mine. \_\_\_\_\_



From the Motion Picture "THE WOMAN IN RED"

## I JUST CALLED TO SAY I LOVE YOU

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Words and Music by  
STEVIE WONDER

**Moderately** *Verse:*

**D**

1. No New Year's Day rain; to cel - e - brate; no choc-'late cov-ered can - dy hearts\_ to give\_ a - way\_ no wed - ding Sat - ur - day\_ with-in\_ the month\_ of June\_

**Em Em(maj7) Em Em(maj7) Em7 Em(maj7) Em**

— No first of spring: — no song to sing. In fact here's just an - oth - er or -  
But what it is — is some-thing true, made up of these three words\_ that

**1.3. Em7/A A D 2.4. Em7/A A D**

- di - nar - y day\_ 2. No A - pril \_ must say \_ to you\_ I just called \_

**Chorus:**

**Em7 A D Em A Bm7**

\_ to say \_ I love \_ you\_ I just called \_ to say \_ how much \_ I care\_

**Em7 A Bm7 Em7 A7sus A7**

I just called \_ to say \_ I love \_ you\_ And I mean \_ it from \_ the bot - tom of \_ my \_

**1. D D.S. 2. D 3. D Bb C(2) D**

heart. 3. No sum-mer's heart. I just called \_ heart of my heart. of my heart. \_\_\_\_\_

**Verse 3:**

No summer's high; no warm July;  
No harvest moon to light one tender August night.  
No autumn breeze; no falling leaves;  
Not even time for birds to fly to southern skies.

**Verse 4:**

No Libra sun; no Halloween;  
No giving thanks to all the Christmas joy you bring.  
But what it is, though old so new  
To fill your heart like no three words could ever do.  
(To Chorus:)

## I LET A SONG GO OUT OF MY HEART

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Words by IRVING MILLS,  
HENRY NEMO and JOHN REDMOND  
Music by DUKE ELLINGTON

**Moderately**

**Eb6/9 Ab7 Eb Cm7 Gm7 C7 Gm7 C7 Fm/Ab Gm Fm7 F#dim**

I let a song\_ go out of my heart. It was the sweet-est mel - o - dy\_ I know I \_ lost heav -

**Eb/G Ab7 Eb Cm7 Fm7(b5) Bb7 Eb Ab Eb Cm7 Gm7 C7**

- en \_ 'cause you were the song. Since you and I \_ have drift-ed a-part, life does-n't mean a

Gm7 C7 Fm7/A<sup>b</sup> Gm Fm7 F<sup>#</sup>dim E<sup>b</sup>/G A<sup>b</sup>7 E<sup>b</sup> 3 A<sup>b</sup>m E<sup>b</sup> F<sup>#</sup>dim

thing to me. Please come back, sweet mu - sic, I know I was wrong. Am I too

Fm7 B<sup>b</sup>7 E<sup>b</sup> Dm7 G7 Cm Cm7/B<sup>b</sup> G<sup>b</sup>7

late to make a - mends? You know that we were meant to be more than just

B7 B<sup>b</sup>7(5) E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> 3 Cm7 Gm7 C7

friends, just friends. I let a song go out of my heart. Be - lieve me, dar - ling,

Gm7 C7 Fm7/A<sup>b</sup> Gm Fm7 F<sup>#</sup>dim E<sup>b</sup>/G A<sup>b</sup>7 E<sup>b</sup>/B<sup>b</sup> 3 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m6 E<sup>b</sup>

when I say, I won't know sweet mus - ic un - til you re-turn some day.

## I LOVE A RAINY NIGHT

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Words and Music by  
EDDIE RABBITT, EVEN STEVENS  
and DAVID MALLOY

Moderately bright

C7

1.3. Well, I love a rain - y night; I love a rain - y night. I love to hear the thun - der; watch the  
2.4. a rain - y night; it's such a beau - ti - ful sight. I love to feel the rain on my face;  
5. (Instr. solo ad lib)

F C7

light-ning when it lights up the sky. You know it makes me feel good. 2. Well, I love  
taste the rain on my lips, in the moon - light shad - ows.

Bridge:

G Am G F G

(end solo) 1.3. Show-ers wash all my cares a - way; I wake up to a sun-ny day, 'cause I love  
2. Puts a song in this heart of mine; puts a smile on my face ev-'ry time,

Chorus:

C F G C F G C

a rain - y night. Yeah, I love a rain - y night. Well, I love a rain - y night.

1.2. D.S. 3.4. etc. Repeat ad lib. and fade (vocal ad lib.)

F G C F G C F G

Well, I love a rain - y night, ooh, ooh. 3. I love a rain - y night. Well, I love

# I LOVE YOU TRULY

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Words and Music by  
CARRIE JACOBS-BOND

*Slowly*

F C7 C9 C7(b9) F C7 C9 C7(b9) F

I love you tru - ly, tru - ly, dear! Life with its sor - row, life with its tear,

A7 Dm Bdim F F6 F Gm C7 F

fades in - to dreams when I feel you are near. For I love you tru - ly, tru - ly, dear.

From the Musical Production "I MARRIED AN ANGEL"

# I MARRIED AN ANGEL

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Lyrics by ATHUR FREED  
Music by HERB BROWN

*Moderately* (♩ = 100)

F C7 F Dm Gm C7 F Dm Gm7 C7

Have you heard, I mar - ried an an - gel. I'm sure that the  
Have you heard, an an - gel I mar - ried. To heav - en she's  
Now you've heard, I mar - ried an an - gel. This beau - ti - ful

1. F D7 Gm7 C7 2. To Next Strain 3. Fine

change - 'll be aw - f'ly good for me. kiss. me. She is sweet and gen - tle,  
car - ried this fel - low with a  
change - 'll be aw - f'ly good for

D.C. al Fine

Dm Dm7 G7 C Cm7 F7 Bb Gm F G7 C7 C7(b9)

So it is - n't strange, when I'm sen - ti - men - tal, she loves me like an an - gel.

# I REMEMBER YOU

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Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

*Moderately*

Ab G7 Ab Ebm7 Ab7 Db Dbm Eb7(b9) Ab Bbm7 Eb7 Ab

I re-mem-ber you; you're the one who made my dreams come true a few kiss-es a - go. I re-mem-ber

G7 Ab Ebm7 Ab7 Db Dbm Eb7(b9) Ab Ebm7 Ab7 Db Gm7 C7

you; you're the one who said "I love you too." I do, did-n't you know? I re-mem-ber too, a dis-tant

F Gm7 C7 Fmaj7 Fm7 Bb7 Ebmaj7 G7 Ab G7 Ab Cm7(b5) F7

bell, and stars that fell like rain, out of the blue. When my life is through, and the an-gels ask me to re-

Bbm Dbm Ab/Eb Bb7 Ab/Eb Ab/C Bdim7 Bbm7 Eb7 Ab

call the thrill of them all, then I shall tell them I re - mem - ber you.



# I LOVE TO TELL THE STORY

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By KATHERINE HANKEY and W.G. FISCHER

Moderately

Verse:

1. I love to tell the sto - ry of un - seen things a - bove, of Je - sus and His glo - ry, of —  
 love to tell the sto - ry, 'tis pleas - ant to re - peat what seems, each time I tell it, more —  
 love to tell the sto - ry, for those who know it best seem hun - ger - ing and thirst - ing to —

Je - sus and His love. I love to tell the sto - ry, be - cause I know 'tis true. It  
 won - der - ful - ly sweet. I love to tell the sto - ry, for some have nev - er heard the  
 hear it like the rest. And when in themes of glo - ry, I sing the new, new song, 'twill

sat - is - fies my long - ings as noth - ing else can do. } I love to tell the sto - ry. 'Twill  
 mes - sage of sal - va - tion from God's own Ho - ly Word. }  
 be the old, old sto - ry that I have loved so long. }

be my theme in Glo - ry to tell the old, old sto - ry of Je - sus and His love. 2. I love.  
 3. I

# I SAW THE LIGHT

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Words and Music by  
HANK WILLIAMS

Moderately

Verse:

1. I wan - dered so aim - less, — life filled with sin. I would - n't let my dear Sav - iour in. —  
 2. Just like a blind man, I wan - dered a - long. Wor - ries and fears I claimed for my own. —  
 3. I was a fool to — wan - der and stray. Straight is the gate and nar - row the way. —

Then Je - sus came like a strang - er in the night; praise the Lord, — I saw the light. }  
 Then like the blind man that God gave back his sight; praise the Lord, — I saw the light. }  
 Now I have trad - ed the wrong — for the right; praise the Lord, — I saw the light. }

Chorus:

I saw the light. — I saw the light. — No more dark - ness, no more night. — Now, I'm so

hap - py, no sor - row in sight. — Praise the Lord, — I saw the light. I saw the light.

# I PUT A SPELL ON YOU

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Words and Music by  
JAY HAWKINS

**Slowly**  
N.C.

Gm Bb Eb7 D7  
I put a spell on you \_ be - cause you're

Gm G7 Cm Cm(♯7) Cm7 Cm6 D  
mine. \_ You bet-ter stop the things that you do. I ain't ly - in', \_ no, I ain't

Gm G7 Cm Cm(♯5)  
ly - in'. \_ I just can't stand it, babe, \_ the way you're al-ways run-nin' 'round, I just can't stand it, \_

Cm6 Cm7 Gm Bb Eb7 D7 Gm Bb Eb7 D7  
the way you al-ways put me down. I put a spell on you \_ be - cause you're mine. \_ I put a

Gm Gm7 Eb7 D7 Gm Gm7 Eb7 D7 Gm Cm Gm D7 G  
spell on you. \_ I put a spell on you. \_

From the M-G-M Motion Picture "FAME"

# I SING THE BODY ELECTRIC

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Lyrics by DEAN PITCHFORD  
Music by MICHAEL GORE

**Moderately**

G C D7sus D G C D7sus D G C  
1. I sing the bod-y e - lec - tric. I cel - e-brate the me yet to come. \_ I toast to my own re - un -  
sing the bod-y e - lec - tric. I glo-ry in the glow of re - birth, \_ cre - at - ing my own to - mor -

D7sus D Bb C D7sus D Em D Em Am  
- ion when I be - come one \_ with the sun. \_ And I'll look back on Ve - nus; I'll look back on Mars; \_ } and I'll  
- row when I shall em - bod - y the earth. \_ And I'll ser - e-nade Ve - nus; I'll ser - e-nade Mars; \_ }

D C B7sus B7 Em D C G Am7 D7sus D7 1. G C D7sus D G C D7sus D  
burn with the fire \_ of ten mil-lion stars. \_ And in time, and in time we will all be stars. 2. 1

2. G D E Am 3 Dsus D Bsus B7 Em D C G Am7 D7sus D7 G  
stars. We are the em-per-ors now and we are the czars, \_ and in time, and in time we will all be stars.

# I SAW HER STANDING THERE

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Words and Music by  
JOHN LENNON and PAUL MCCARTNEY

Moderately bright, with a beat

Well, she was just sev - en - teen, — and you know what I mean. — And the way she looked — was 'way be - yond com -  
she looked at me, — And I, I could see — that be - fore too long, — I'd fall in love with

(3rd time Inst. solo ad lib...)

pare. — So how could I dance with an - oth - er, — oh, when I saw her stand - ing  
her. — She would - n't dance with an - oth - er, — oh when I saw her stand - ing

there. there. Well, Well, my heart went boom when I crossed that room and I held her

...end solo)

hand in mi - een. — Well, we danced through the night, — and we held each oth - er tight. —  
(mine.)

— And be - fore too long, — I fell in love with her. — Now I'll nev - er dance with an - oth - er, —

oh, since I saw her stand - ing there. there. Well, since I saw — her

stand - ing there — Yeah, well, since I saw — her stand - ing there. —

# I SAW THREE SHIPS

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TRADITIONAL

Merrily

1. I saw three ships come sail - ing in on Christ - mas Day, on Christ - mas Day, I  
2. what was in those ships all three on Christ - mas Day, on Christ - mas Day, And  
3. Vir - gin Mary and Christ were there on Christ - mas Day, on Christ - mas Day, The

saw three ships come sail - ing in on Christ - mas Day in the morn - ing. 2. And mor - ning.  
what was in those ships all three on Christ - mas Day in the morn - ing? 3. The  
Vir - gin Mary and Christ were there on Christ - mas Day in the



# I SECOND THAT EMOTION

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON and  
ALFRED CLEVELAND

**Moderately**

**Verse:**

May-be you'll wan-na give me kiss-es sweet, —  
but on - ly for one night, — with no re - peat. — And may-be you'll go a - way — and nev-er call. —

**Chorus:**

And a taste of hon-ey is worse than none at all. — Oh, — lit-tle girl! In that case I don't want no - bod -  
- y. I do be - lieve — that that would on - ly break — my heart. — Oh, but if you feel like lov - in' me: —  
if you got the no - tion, — I sec-ond that e - mo - tion. So, if you feel like giv - ing me a  
life-time of de - vo - tion, — I sec-ond that e - mo - tion. In

1. D.S. 2. 3. etc. Repeat ad lib. and fade

**Verse 2:**  
Maybe you'll think that love will tie you down,  
And you don't have the time to hang around.  
Or maybe you'll think that love will make us fools,  
And so it makes you wise to break the rules.  
Oh, little girl! In . . .  
(To Chorus:)

# I UNDERSTAND

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Lyric by KIM GANNON  
Music by MABEL WAYNE

**Slowly**

I un - der - stand, and dar - ling, you are not to blame. If when we kiss it's not the same,  
fault be - cause your heart has changed its mind. You did - n't mean to be un - kind,

I un - der - stand. It's not your I un - der - stand. For - get - ting you will be far from eas - y,

E7 Am Am7 Cm/E<sup>b</sup> D7 G F7 E7(♯5) A7 Am7 D7 Em/G B7/F<sup>♯</sup> Fdim7

I've grown so used to your charms. I'll miss that old thrill, and no one can fill the place here in my arms. But if you

A9 D7 Am7 D7 Gmaj7 G Dm6 E7 Am7 D7 G F F<sup>♯</sup> G

find our love was real-ly meant to be, then dar-ling, hur-ry back to me, and I'll un - der - stand.

## I WANT A GIRL

(Just Like the Girl That Married Dear Old Dad)

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Words by WILLIAM DILLON  
Music by HARRY VON TILZER

March tempo

Verse:

C /E E<sup>b</sup>dim7 G7/D D<sup>b</sup>7(♯5) G7/D E<sup>b</sup>dim7 C/E C<sup>♯</sup>dim7

1. When I was a boy, my moth-er of - ten said to me, "Get mar-ried, boy, and see how hap-py you will  
2. By the old mill stream, there sits a cou-ple old and gray. Though years have rolled a - way, their hearts are young to -

G7/D G7 C /E Cm6/E<sup>b</sup> G/D G/B D7/A D7 G E7

be." I have looked all o - ver, but no girl - ie can I find who seems to be just like the lit - tle  
day. Moth - er dear looks up at Dad with love - light in her eye. He steals a kiss, a fond em - brace, while

Chorus:

Am D7 G G7/B B<sup>b</sup>7 Dm/A B<sup>b</sup>7/A<sup>b</sup> G7 Dm7/A B<sup>b</sup>dim7 G7/B C

girl I have in mind. I will have to look a - round un - til the right one I have found. } I want a girl  
eve - ning breez-es sigh. They're as hap - py as can be, so that's the kind of love for me. }

F F/A A<sup>b</sup>7(♯5) C/G Am7 D9 G7 C F F<sup>♯</sup>dim7 C/G A7

just like the girl that mar-ried dear old Dad. She was a pearl, and the on - ly girl that

D7 G7 C G7 G<sup>♯</sup>dim7 Am F7 E7

Dad - dy ev - er had. A good old - fash-ioned girl, with heart so true, one who loves no-bod - y else but

G7 C F F/A A<sup>b</sup>7(♯5) C/G Am7 D9 G7 C G7 C

you. I want a girl just like the girl that mar-ried dear old Dad. Dad.

# I WANT TO WALK YOU HOME

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Words and Music by  
ANTOINE DOMINO

Slow rock (♩ = ♩<sup>3</sup>)

**C** **F**

1. I want to walk you home. \_\_\_\_\_ Please let me walk you home. \_\_\_\_\_ I want to walk you home. \_\_\_\_\_  
hold your hand. \_\_\_\_\_ Please let me hold your hand. \_\_\_\_\_ I want to hold your hand. \_\_\_\_\_

**C** **G7** **F** **C** 3 3 3

— Please let me walk you home. \_\_\_\_\_ You look so good to me. Oh, ooh-ee, — I wish I was the luck-y guy — who could  
— Please let me hold your hand. \_\_\_\_\_ You look so good to me. Oh, ooh-ee, — I saw you walk-in' all a-lone, — that's

3 3

walk you right on down the aisle. I love the way you walk. \_\_\_\_\_ I love to hear you talk. \_\_\_\_\_ I love the  
why I want to walk you home. So let me walk you home. \_\_\_\_\_ Please let me walk you home. \_\_\_\_\_ I want to

**F** **C** **G7** 3

way you walk. \_\_\_\_\_ I love to hear you talk. \_\_\_\_\_ I'm not try-in' to be smart, I'm  
walk you home. \_\_\_\_\_ Please let me walk you home. \_\_\_\_\_ You

**F** **C** 3 3 3 3 3 3 3 3

not try-in' to break your heart. But if I ask you for a date, \_\_\_\_\_ will you tell me that I'm not too late? 2. I want to

**G7** **F** **C** 3 3 3 3 3 3 3 3 *Repeat and fade*

look so good to me. Oh, ooh - ee, — I saw you walk-in' all a-lone. That's why I wan-na walk you home. That's

# I'LL GET BY (As Long As I Have You)

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Words by ROY TURK  
Music by FRED E. AHLERT

Moderately

**C6** **Ddim** **C6** **G7(♭9)** **C6** **Bm7** **E7** **E7(♯5)** **Dm** **Edim** **Dm7** **Am7**

I'll get by \_\_\_\_\_ as long as I \_\_\_\_\_ have you. \_\_\_\_\_ Tho' there be rain \_\_\_\_\_  
Pov - er - ty \_\_\_\_\_ may come to me, \_\_\_\_\_ that's true. \_\_\_\_\_ But

**D9** **Bm** **G7sus** **G7** **E♭dim** **G7** **G9** **G7** **G7(♯5)** **C** **Em6** **C♯dim** **Dm7** **G9**

— and dark - ness too, \_\_\_\_\_ I'll not com - plain, \_\_\_\_\_ I'll see it through. \_\_\_\_\_

**Dm7** **E7(♯5)** **E7** **E7(♭9)** **Am** **Em7** **A9** **A7(♯5)** **Dm7** **G7(♭9)** **C**

what care I. \_\_\_\_\_ Say, I'll get by \_\_\_\_\_ as long as I \_\_\_\_\_ have you.



# I WANT YOU BACK

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Words and Music by  
THE CORPORATION™

Moderate funk rock

Verse:

G C Em G/B Cmaj7 G

1. When I had you to my - self, I did - n't want you a - round; \_ those pret - ty fac - es al - ways made you  
2. Try'n' to live with - out your love is one long sleep-less night. \_ Let me show you, girl, \_ that

Am7 C/D G C

stand out in a crowd. \_ Then some - one picked you from the bunch, one glance is all it took; \_  
I know wrong from right. \_ Ev - 'ry street you walk on, I leave tear - stains on the ground, \_

Em G/B Cmaj7 G Am7 C/D G Chorus: G /F# /E /D

now it's much too late \_ for me \_ to take a sec - ond look. \_ } Oh, ba - by, { give me one \_ more chance \_  
fol - low - ing the girl \_ I did - n't e - ven want a - round. \_ } all I need \_ is one \_

C /B Am7 D9 Em G/B Cmaj7 G Am9 C/D G G /F# /E /D

\_ more chance to } show you that I love you. Won't you please let me back \_ in your heart? Oh, dar - ling, I was blind \_ to

To Coda ⊕ C /B Am7 /D Em G/B Cmaj7 G Am9 C/D G

let you go, but now since I see you in his arms. \_ I, I do \_ now. (I want you back.)  
(Bkgd.) (I want you back.)

D.C. al Coda

Ooh, ooh, ba - by. (I want you back.) Yeah, yeah, yeah, \_ yeah. (I want you back.)

⊕ Coda Em G/B Cmaj7 G D G N.C.

now since I see you in his arms, oh oh. \_

G /F# /E /D C /B Am7 C/D Em G/B C G Am7 C/D

\_ Oh, just give me one more chance to show you that I love you, ba - by, ba - by, ba - by. \_

G C/D G C7 G /F# /E /D C Am7 C/D

For - get what hap - pened then. Let me live a - gain. Oh, ba - by, I was blind to let you go, \_ 'cause  
Repeat ad lib. and fade

Em G/B Cmaj7 G Am7 C/D G C/D G C7

now since I see you in his arms, spare me of this cost, give back what I lost. \_

# I WILL ALWAYS LOVE YOU

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Words and Music by  
DOLLY PARTON

**Freely** *Verse 1:*

**N.C.** 3

1. If I should stay, I would on - ly be in your way. So I'll

go, but I know I'll think of you ev - ry step of the way. And I will al - ways

love you. I will al - ways love you. You, my dar - ling you.

**Chorus:** *Slowly*

**A F#m Dmaj7 E**

**A(2) D A/C#** 3

*Verses 2, 3, 4:*

**Bm7 A/E Bm/E A Bm/A A E/G# F#m C#m/E D E A 3 E/A**

Hum. 2. Bit - ter - sweet mem - o - ries that is all I'm tak - ing with me. So, good - bye. Please,

*To Coda* 1. *To Next Strain* 2. *D.S. al Coda* *Chorus:*

**A E/G# F#m C#m/E Dmaj7 E Dmaj7 E A F#m**

don't cry. We both know I'm not what you, you need. And I 4. I

**D E A F#m D E A D/A A C#m/E Cm/E Bm/E**

will al - ways love you. I will al - ways love you.

*Coda*

**Dmaj7 E N.C. B G#m Emaj7 F# B G#m**

love. And I will al - ways love you. I will al -

**C#m7 F# B G#m Emaj7 F# B G#m C#m7 F#**

ways love you. I will al - ways love you. I will al - ways love

**B G#m Emaj7 F# B G#m Emaj7 F#** 11 *N.C.* *a tempo*

you. 3 I will al - ways love you. I, I will al - ways love you.

*ad lib.*

**Emaj7 B(2)/D# E/F# F# B(2)**

You, dar - ling, I love you. Ooh, I'll al - ways, I'll al - ways love you.

*Verse 3: Instrumental solo*

*Verse 4:*

I hope life treats you kind  
And I hope you have all you've dreamed of.  
And I wish to you, joy and happiness.  
But above all this, I wish you love.  
(To Chorus:)



# I WISH

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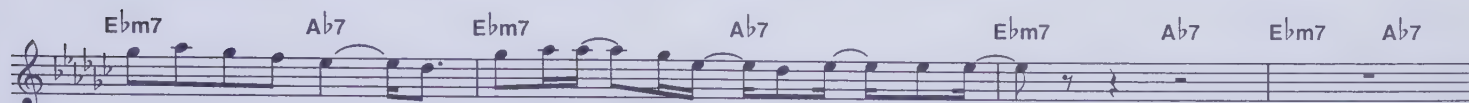
Words and Music by  
STEVIE WONDER

**Brightly**

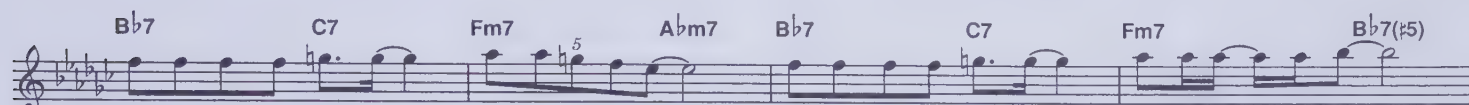
*Verse:*



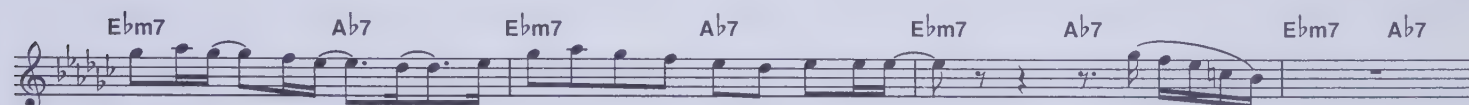
Look-ing back on when I was a lit - tle nap - py - head - ed boy, —  
Broth-er says he's tell - in' 'bout you play - in' doc - tor with that girl. —



then my on - ly wor - ry was for Christ - mas what would be my toy. —  
Just don't tell. I'll give you an - y - thing you want in this whole wide world. —



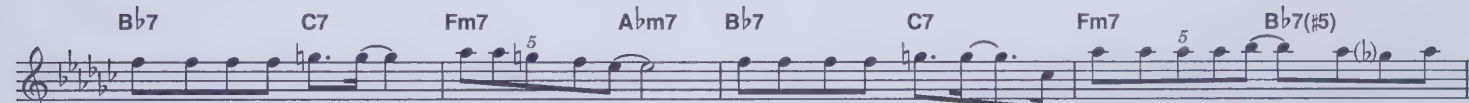
E - ven though we some - times would not get a thing, — we were hap - py with the joy the day would bring. —  
Ma - ma gives you mon - ey for Sun-day School. — You trade yours for can - dy af - ter church is through. —



Sneak-in' out the back door to hang out with those hood-lum friends of mine, — }  
Smok-in' cig - a - rettes and writ-ing some-thing nas - ty on the wall. — } ooh; —



{ greet-ed at the back door with, "Boy, I thought I told you not to go out - side." —  
{ Teach-er sends you to the prin - ci - pal's of - fice down the hall. —



'Tryin' the best to bring the wa - ter to your eyes, — think-in' it might stop her from whoop-in' your be - hind. — } I wish those  
You grow up and learn that kind-a thing ain't right. — But while you were do - in' it, it sure felt out - ta sight. — }

*Chorus:*



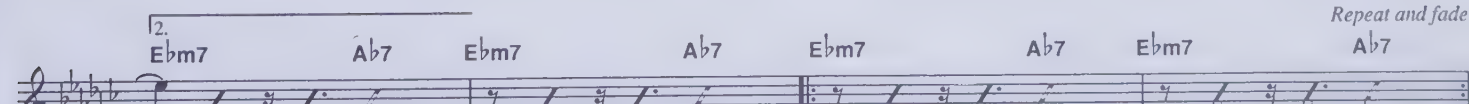
days could come back once more. Why did those days ev - er have to go? I wish those



days could come back once more. Why did those days ev - er have to go, 'cause I loved them so. —



Do do do do do do do do do do. — Do do do do do do do do do do. —



*Repeat and fade*



# I WONDER WHO'S KISSING HER NOW

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TRADITIONAL

Waltz

Verse:

You have loved lots of girls in the sweet long a - go and each one has meant heav - en to you. —  
 want to feel wretch-ed and lone - ly and blue, just im - ag - ine the girl you love best —

— You have vowed your af - fec - tion to each one in turn and have sworn to them all you'd be true. —  
 — in the arms of some fel - low who's steal - ing a kiss from the lips that you once fond - ly pressed. —

— You have kissed 'neath the moon while the world seemed in tune then you've left her to hunt a new game. —  
 — But the world moves a - pace and the loves of to - day flit a - way with a smile and a tear. —

— Does it ev - er oc - cur to you lat - er, my boy, that she's prob-a - bly do - ing the same? — }  
 — So you nev - er can tell who is kiss - ing her now or just whom you'll be kiss - ing next year. — } I

Chorus:

won - der who's kiss - ing her now? — Won - der who's teach - ing her now? —

Won - der who's look - ing in - to her eyes, breath - ing sighs, tell - ing lies? I

won - der who's buy - ing the wine — for lips that I used to call mine? —

Won - der if she ev - er tells him of me? I won - der who's kiss - ing her now? — 2. If you —

# I WON'T LAST A DAY WITHOUT YOU

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Lyrics by PAUL WILLIAMS  
Music by ROGER NICHOLS

Moderately slow

G Bm7 C C/D Em9 Am7 Am7/D

1. Day af - ter day I must face a world of stran-gers where I don't be - long, I'm not that strong.  
2. So man - y times when the cit - y seems to be with - out a friend-ly face, a lone - ly place.

Chorus:  
G F/G

It's nice to know that there's some-one I can turn to who will al-ways care, you're al-ways there. }  
It's nice to know that you'll be there if I need you, and you'll al-ways smile, it's all worth-while. } When there's no get-ting o-ver that

To Coda ⊕

C(9) Am7 Am7/D G F/G C(9) Am7 Am7/D G F/G Cmaj7 G/B Am7 Am7/D

rain-bow, when my small-est of dreams won't come true, I can take all the mad-ness the world has to give, but I won't last a day with-out

1. 2.

G G(9)/B C/D D G(9) Em7 A7 Dmaj7 Em7 A7 Bsus B C#m7 F#7

you. you. Touch me and I end up sing-ing, trou-bles seem to up and dis-ap - pear. You touch me with the love you're

D.S. % al Coda ⊕ Coda

B G#m7 Amaj7 Bsus B Am7 D7

bring-ing. I can't real-ly lose when you're near. When there's

G G(9) C C/D D G

you.

# IDA, SWEET AS APPLE CIDER

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Words by EDDIE LEONARD  
Music by EDDIE MUNSON

Moderately

C C#dim G7 Dm7 G7 C E7/B

I - da, sweet as ap - ple ci - der, sweet - er than all I know.

A7 D7 G7

Come out in the sil - v'ry moon - light, of love we'll whis - per so soft and low.

C C#dim G7 Dm7 G7 C E7/B

Seems I can't live with - out you. Lis - ten, oh hon - ey, do!

A7 D7 Dm7 D7 D7(b5) G7 C

I - da, I i - do - lize you. I love you, I - da, 'deed I do.

# I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)

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 ed to SHADA MUSIC, INC. (ASCAP)

Words and Music by  
 B. BACKER, B. DAVIS, R. COOK and R. GREENAWAY

Moderately (♩ = 120)

1. I'd like to build the world a home and furnish it with love, grow ap-ple trees and  
 (2.) like to teach the world to sing in per-fect har-mo-ny, I'd like to hold it  
 (3.4.) like to see the world for once all stand-ing hand in hand, and hear them ech-o

1. hon-ey bees and snow-white tur-tle doves. 2. I'd keep it com-pa-ny. 3. I'd peace through-out the land. That's the song I hear,  
 in my arms and through the hills for

4. I'd peace through-out the land. let the world sing to-day. A song of peace that ech-oes on and nev-er goes a-way. 4. I'd

*Fine* *D.S. al Fine*

## I'D LOVE YOU TO WANT ME

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Words and Music by  
 LOBÓ

Moderately  
 Verse 1:

When I saw you stand-in' there, I 'bout fell out my chair. And when you

moved your mouth to speak, I felt the blood go to my feet. 2. Now it took time for me to  
 3. You told your-self years a-

know what you tried so not to show. Some-thing in my soul just cries,  
 go you'd nev-er let your feel-ings show. The ob-li-ga-tion that you made

*Chorus:*

I feel the want in your blue eyes. Ba-by, I'd love you to want me the way that I want  
 for the ti-tle that they gave. you,

the way that it should be. Ba-by, you'd love me to want you

the way that I want to if you'd on-ly let it be. on-ly let it be.



# IF EVER YOU'RE IN MY ARMS AGAIN

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Words and Music by  
MICHAEL MASSER, TOM SNOW  
and CYNTHIA WEIL

Moderately slow

D(2)

G6/D

1.

2.

Verse:

D(2)

Ooo.

1. It all came so eas - y, all the  
I'm see - in' clear - ly how I

G6/D

D(2)

G6/D

lov - in' you gave \_ me; the feel - ings we shared. \_  
still need you near \_ me. I still love you so. \_

And I still can re - mem - ber how you touched me so ten - der. It told me you care. \_  
There's some - thing be - tween \_ us that won't ev - er leave \_ us. There's no let - ting go. \_

C

Fmaj7 F6

Dm

Am

C

G

We had a once in a life - time, \_ but I just could - n't see \_ un - til it was gone. \_  
We had a once in a life - time, \_ but I just did - n't know it till my life fell a - part. \_

C

Fmaj7 F6

Dm

Am

C

G

A

A sec - ond once in a life - time, \_ may be too much to ask. \_ But I swear from now on... \_ }  
A sec - ond once in a life - time, \_ is - n't too much to ask. \_ 'Cause I swear from now on... \_ }

Chorus:

D

D/F#

Gmaj7

A

F#m7

Bm7

Em7

G

A

D

D/F#

Gmaj7

A

If ev - er you're in my arms a - gain, this time \_ I'll love \_ you much bet - ter. If ev - er you're in my arms a - gain,

F#m7

Bm7

Em7

1.

G/A

A Dsus(2)

D Dsus(2)

D

E7sus

Em7

this time \_ I'll hold \_ you for - ev - er. This time will nev - er end. Ooo. \_

Bridge:

Esus(2)

Em7/A

D.S. %

2.

G/A

A

Bm7

Bm6

Bm7

2. Now This time we'll nev - er end, \_

nev - er end. \_

Bm6

G

D/F#

Em7

The best of ro - manc - in' de - serves se - cond chanc - es. I'll get to you some - how. 'Cause

G/A

B

E

E/G#

Amaj7

B

G#m7

C#m7

F#m7

A

B

I prom - ise now. \_ (end.) If ev - er you're in my arms a - gain this time \_ I'll love \_ you much bet - ter.

Repeat ad lib. and fade

E

E/G#

Amaj7

B

G#m7

C#m7

F#m7

A/B

B

If ev - er you're in my arms a - gain this time \_ I'll hold \_ you for - ev - er. This time we'll nev - er

# IF I GIVE MY HEART TO YOU

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Words and Music by  
JIMMIE CRANE, AL JACOBS  
and JIMMY BREWSTER

**Slowly**  
N.C.

Chords: C, Cmaj7, C6, Dm7, G7

If I give my heart to you, will you han-dle it with care? Will you al-ways treat me  
you, will you give me all your love? Will you swear that you'll be  
sure. Please don't an-swer 'til you do. When you prom-ise all these

**To Coda** 1. 2.

Chords: Dm7, G7, Dm7, G7, C, C#dim7, Dm7, G7, Dm7, G7, C, F6

ten-der-ly and in ev-'ry way be fair? If I give my heart to by the light that shines a-bove?  
true to me  
things to me,

Chords: C, F, F#dim7, C/G, A9, Dm7

And will you sigh with me when I'm sad, smile with me when I'm glad, and al-ways be as you

**D.S. al Coda**

Chords: D9, Dm7, Fm6, G7, N.C.

are with me to-night? Think it o-ver and be

**Coda**

Chords: Dm7, G7, C, Fm7, C6/9

then I'll give my heart to you. \_\_\_\_\_

# IF YOU KNEW SUSIE

(Like I Know Susie)

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Words and Music by  
B.G. DE SYLVA and  
JOSEPH MEYER

**Brightly**  
F7(#5) Bb

Chords: Bb6, Bdim7, F7

If you knew Sus-ie, like I know Sus-ie. Oh, oh, oh, what a girl! \_\_\_\_\_ { There's She

Chords: Cm7, F7, Bb, Cm7, F7

none so class-y as this fair lass-ie. Oh, oh! Ho-ly Mo-ses, what a chas-sis!  
wears long tress-es and nice tight dress-es. Oh, oh! What a fu-ture she pos-sess-es!

Chords: Bb7, Eb, Bb+/D, Gm7(b5)/Db, C7, F7

We went rid-ing, she did-n't balk. \_\_\_\_\_ Back from Yon-kers, I'm the one who had to walk! } If  
Out in pub-lic, how she can yawn. \_\_\_\_\_ In a par-lor, you would think the war was on! }

Chords: Bb, C7, Cm7(b5), F7, Bb, Gb7, F7, F7(b9), Bb

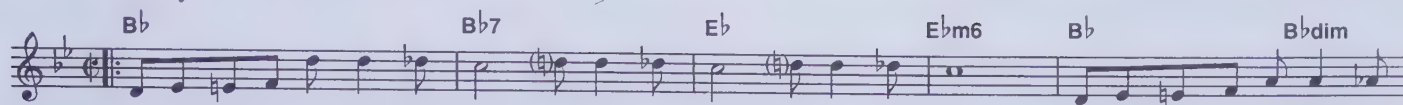
you knew Sus-ie, like I know Sus-ie, oh, oh what a girl! \_\_\_\_\_ If \_\_\_\_\_

# IF I HAD YOU

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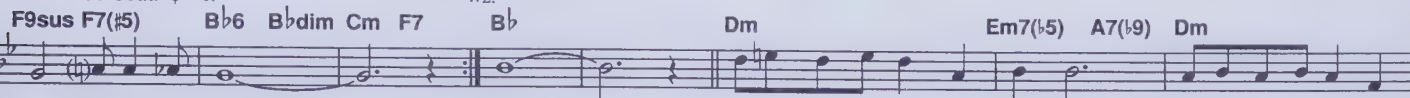
By TED SHAPIRO,  
JIMMY CAMPBELL, and REG. CONNELLY

Moderately (♩ = 3/4)



I could show the world how to smile, I could be glad all of the while. I could change the grey skies to  
I could leave the old days be - hind, leave all my pals, I'd nev - er mind. I could start my life all a -  
I could be a king, dear, un - crown'd, hum-ble or poor, rich or re - nowned. There is noth - ing I could - n't

To Coda ⊕ 1.



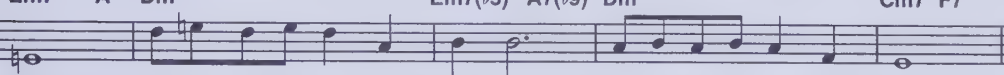
blue if I had you. you. I could climb the snow-capp'd moun-tains, Sail the might-y o - cean  
new if I had  
do if I had

Em7 A Dm

Em7(♭5) A7(♭9) Dm

D.C. al Coda

⊕ Coda



wide. I could cross the burn - ing des - ert if I had you by my side.



you.

# IF I SAID YOU HAVE A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME

Copyright © 1979 by FAMOUS MUSIC CORPORATION and BELLAMY BROTHERS MUSIC  
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Words and Music by  
DAVID BELLAMY

Moderately

Chorus:



If I said — you have a beau-ti - ful bod - y, would you hold it a - gainst — me? If I swore —

B♭7

E♭

B♭7



— you were an an - gel, would you treat me like the dev - il to - night? — If I was dy - ing of thirst, — would your

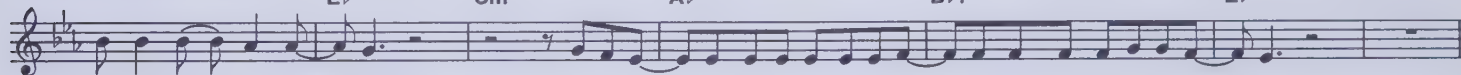
E♭

Cm

A♭

B♭7

E♭



flow-ing love — come quench me? If I said — you have a beau-ti - ful bod - y, would you hold it a - gainst — me?

Verse:

E♭

A♭

Fm7



{ Now, we could talk all night — a - bout the weath - er; could tell you 'bout my friends — out on the  
Now, rain can fall so soft — a - gainst the win - dow; the sun can shine so bright — up in the

B♭7

Fm7

B♭

E♭

A♭



coast. I could ask a lot — of 'cra - zy ques - tions, He said,  
sky. But dad - dy al - ways told — me, don't — make small — talk.

Fm7

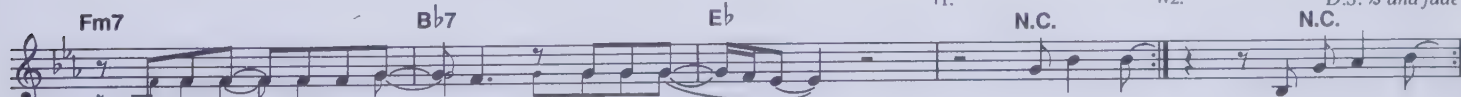
B♭7

E♭

N.C.

N.C.

D.S. and fade



or ask you — what I real - ly want to know. — } If I said — So, if I said —  
"Come on out — and say — what's on your mind." — }



From the Broadway Musical Production "SWEET CHARITY"  
**IF MY FRIENDS COULD SEE ME NOW!**

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Music by CY COLEMAN  
 Lyric by DOROTHY FIELDS

**Brightly** **C** **G7**

To-night at eight you should-a seen a chauffeur pull up in a rent-ed lim-ou-sine!

**A $\flat$ 7** **G7** **A $\flat$ 7** **G7**

My neigh-bors burned! They like to die! When I tell them who is get-tin' in and go-in' out is I! If they could

**C** **C7** **F**

see me now, that lit-tle gang of mine, I'm eat-ing fan-cy chow and drink-ing fan-cy wine. I'd like those  
 see me now, my lit-tle dust-y group, I'm traip-sin' 'round this mil-lion dol-lar chick-en coop. I'd hear those  
 see me now, a-lone with Mis-ter V. who's wait-in' on me like he was a mai-tre d'. I hear my

**B7** **E7** **Am** **D7/F $\sharp$**  **Fm6** **C/E** **D7** **G7**

stum-ble bums to see for a fact the kind of top-drawer, first-rate chums I at-tract. All I can  
 thrift shop cats say: "Broth-er, get her! Draped on a bed-spread made from three kinds of fur." All I can  
 bud-dies say-ing, "Cra-zy what gives? To-night she's liv-ing like the oth-er half lives." To think the

**C** **C7** **F** **E7**

say is, "Wow-ee! Look-a where I am. To-night I land-ed, pow! right in a pot of jam." What a  
 say is, "Wow! Wait till the riff and raff see just ex-act-ly how he signed this au-to-graph." What a  
 low-est brow, which there's no doubt is me. What a high-est brow, which I must say is he, should pick the

**A7( $\sharp$ 5)** **B $\flat$ 9** **G7** **A7** **D7** **G7** **G $\sharp$ dim7** **F/A** **G7/B** **C** **G7**

set up! Ho-ly cow! — } They'd nev-er be-lieve it, if my friends could see me now! — 2.3. If they could —  
 build-up! Ho-ly cow! —  
 step up! Ho-ly cow! —

**I'LL BE ON MY WAY**

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Words and Music by  
 JOHN LENNON and  
 PAUL MCCARTNEY

**Moderately** **G** **D** **G** **C** **G** **D7**

The sun is fad-ing a-way, that's the end of the day. } As the June light turns to moon-light,  
 Just one kiss, then I'll go. Don't hide the tears that don't show. }  
 They were right, I was wrong. True love did-n't last long. }

**G** **C** **G** **D7** **G** **A7** **D** **A7** **D** **E7** **A7** **D7**

I'll be on my way. way. To way. where the winds don't blow and gold-en riv-ers flow, this way will I go.

1. **G** **C** **G** **D7** 2. *To next strain* **G** 3. *Fine* **A7** **D** **A7** **D** **E7** **A7** **D7**

*D.S.  $\text{ff}$  al Fine*

# IF TOMORROW NEVER COMES

Words and Music by  
GARTH BROOKS and  
KENT BLAZY

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Slowly

Verse:

1. Some-times late at night, I lie a-wake and watch her sleep-ing.

She's lost in peace-ful dreams, so I turn off the lights and lay there in the dark.

And the thought cross-es my mind, if I nev-er wake up in the morn-ing,

would she ev-er doubt the way I feel a-bout her in my heart. If to-mor-row nev-er

Chorus:

comes, will she know how much I loved her? Did I try in ev-'ry

way to show her ev-'ry-day that she's my on-ly one? And if my time on earth were

through, and she must face this world with-out me, is the love I gave her in the past

gon-na be e-nough to last if to-mor-row nev-er comes? 2. 'Cause I've lost loved ones in my

So, tell that some-one that you love just what you're think-ing of if to-mor-row nev-er comes.

Verse 2:

'Cause I've lost loved ones in my life  
Who never knew how much I loved them.  
Now I live with the regret  
That my true feelings for them never were revealed.  
So I made a promise to myself  
To say each day how much she means to me  
And avoid that circumstance  
Where there's no second chance to tell her how I feel. ('Cause)  
(To Chorus:)

# IF YOU LEAVE ME NOW

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Words and Music by  
PETER CETERA

*Moderately slow*

**Bmaj7 G#m7 D#m7 G#m7 C#7**

1. If you leave me now, you'll take a way the big - gest part of me. Ooh, no, ba-by please -  
leave me now, you'll take a way the ver - y heart of me. Ooh, no, ba-by, please -

**F# B F# B B G#m7 C#7 F#**

- don't go. - 2. And if you Ooh, girl, I just want you to stay. -  
- don't go. -

**B F# B E9 Am/E E G#m7**

A love like ours is love that's hard to find. How could we let -  
We've come too far to leave it all be-hind. How could we end -

**E F# B G#sus/A# D#7 B D#m7**

- it slip a - way? When to - mor - row comes, then we'll both -  
- it all this way? -

**G#m7 C#m D#m Em**

- re - gret the things we said to - day. If you leave me now, you'll

**G#m7 D#m7 G#m7 F#**

take a - way the big - gest part of me. Ooh, no, ba-by, please don't go. -

**B G#m7 C#7 F# B** *Repeat and Fade*

- { Ooh, girl, I've got to have you by my side } Ooh, -  
{ Sweet ma - ma, just got to have your love in - side me. }

# I'LL BE THERE

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Words and Music by  
BOB WEST, HAL DAVIS,  
WILLIE HUTCH and BERRY GORDY, JR.

*Moderately*

**F C/E Dm Am Bb Gm7 C7 F**

You and I must make a pact, we must bring sal - va-tion back. Where there is love, I'll be there. I'll reach out my

**C/E Dm Am Bb Gm7 C7 F Ab Eb**

hand to you, I'll have faith in all you do. Just call my name, and I'll be there. I'll be there to com-fort you, build my



**B $\flat$**  **F** **A $\flat$**  **E $\flat$**  **B $\flat$**  **F**

world of dreams a-round you, I'm so glad that I found you; I'll be there when love has flown, I'll be your strength, I'll keep hold - ing on. \_\_\_\_

**C/E** **Dm** **Am** **B $\flat$**  **Gm7 $_9$**  **C7** **F**

Let me fill your heart with joy and laugh-ter. To-geth-er-ness is all I'm af - ter. When-ev-er you need \_ me. I'll \_ be there. \_\_\_\_

## IF YOU REALLY LOVE ME

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Words and Music by  
STEVIE WONDER and  
SYREETA WRIGHT

Moderately

Chorus:

**Am** **Dm7** **Gm7** **Gm7/C** **Am** **Dm7** **Gm7** **Gm7/C**

Well, \_ if you real - ly \_ love \_ me, won't \_ you tell \_ me, \_ yeah. And \_  
(If you real - ly \_ love \_ me, won't \_ you tell \_

**Am** **Dm7** **Gm7** **Gm7/C** **Am** **Dm7** **Gm7** **Gm7/C** **B $\flat$ maj7** **Am7** **Gm7**

if you real - ly \_ love \_ me, won't \_ you tell \_ me, \_ yeah. Then I \_ won't have \_ to be \_  
(me.)

**Fmaj7** **Em7( $\flat$ 5)** **A7( $\flat$ 9 $\flat$ 5)** **Rubato** **Verse:** **Dmaj7** **A7( $\flat$ 9 $\flat$ 5)** **Dmaj7** **A7( $\flat$ 9 $\flat$ 5)**

\_ play-ing a - round. \_

1. You call my name, ooh, so sweet to make your kiss in - com - plete. When your  
2. I see the light of your smile call - ing me. All \_ the while, you are

**Dm** **Dm/C** **Bm7( $\flat$ 5)** **B $\flat$ m9** **E $\flat$ 9** **Fmaj7**

mood is clear \_ you quick-ly change \_ your ways. \_ Then you say I'm \_ un - true. \_ What am  
say - ing, "Ba - by, it's time \_ to go." \_ First the feel - ing's \_ al - right, \_ then it's

**Am7( $\flat$ 5)** **D7( $\flat$ 9 $\flat$ 5)** **G13** **G7( $\flat$ 13)** **G7** *a tempo* **C7sus** [1. **D.S.**]

I s'posed \_ to do, \_ be a fool who sits a - lone \_ wait - ing \_ for you? \_ But \_  
gone from sight. \_ So, I'm tak - ing out this time \_ to say... \_

**D $\flat$ 7sus** **Chorus:** **B $\flat$ m** **E $\flat$ m7** **A $\flat$ m7** **A $\flat$ m7/D $\flat$**  **B $\flat$ m** **E $\flat$ m7** **A $\flat$ m7**

\_ Oh, \_ if you real - ly \_ love \_ me, won't \_ you tell \_ me, \_ yeah. \_  
(If you real - ly \_ love \_

**A $\flat$ m7/D $\flat$**  **B $\flat$ m** **E $\flat$ m7** **A $\flat$ m7** **A $\flat$ m7/D $\flat$**  **B $\flat$ m** **E $\flat$ m7** **A $\flat$ m7** **A $\flat$ m7/D $\flat$**

\_ And \_ if you real - ly \_ love \_ me, won't \_ you tell \_ me, \_ ba-by, tell me. Then I \_  
\_ me, won't \_ you tell \_ me.)

**C $\flat$ maj7** **B $\flat$ m7** **A $\flat$ m7** **A $\flat$ m7/D $\flat$**  **B $\flat$ m7** **E $\flat$ m7** **A $\flat$ m7** **A $\flat$ m7/D $\flat$**  **B $\flat$ m7** **E $\flat$ m7** **A $\flat$ m7** **A $\flat$ m7/D $\flat$**

\_ won't have \_ to be \_ play-ing a - round, \_ no. \_

Repeat ad lib. and fade

# IF YOU SAY MY EYES ARE BEAUTIFUL

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Words and Music by  
ELLIOT WILLENSKY

Slowly and expressively

Verse:

1. If you say my eyes are beau-ti-ful, it's be-cause they're look-ing at you. And if  
won-der why I'm smil-ing it's be-cause I'm hap-py with you, and the

you could on-ly see your-self, you'd feel the same way too. You could say that I am a dream-er who's  
warm sen-sa-tions touch my heart and fill me through and through. I could hold you close for-ev-er and

To Coda

had a dream come true. If you say my eyes are beau-ti-ful, it's be-cause they're look-ing at you. 2. If you  
nev-er let you go. If you say my eyes are beau-ti-ful, it's be-cause I just love you

12.

Bridge:

so. Oh. Now my heart is an o-pen door. Won't you come in-side for more?

D.S. al Coda

You give love so sweet-ly now. Take my love, take me com-plete-ly now. Oh. 3. If you

Coda

say my eyes are beau-ti-ful, if you say my eyes are beau-ti-ful, if you

say my eyes, my eyes are beau-ti-ful it's be-cause, (it's be-cause,) they're look-ing at you.

Verse 3:

If you say my eyes are beautiful.  
It's because they're looking at you.  
And my eyes are just the windows  
For the feelings to come through.  
And by far you are more beautiful  
Than anything I ever knew.  
If you ...  
(To Coda)

\*Cue size notes indicate vocal harmony.

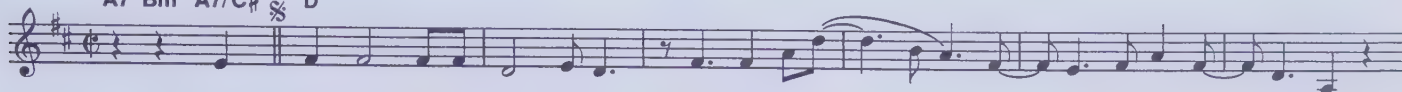
# IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME

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Words and Music by  
LEFTY FRIZZELL and  
JIM BECK

Brightly

A7 Bm A7/C# % D

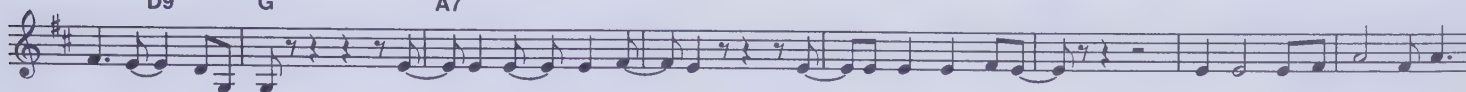


1. If you've got the mon - ey, hon-ey I've got the time. We'll go honk-y tonk - in' and

D9

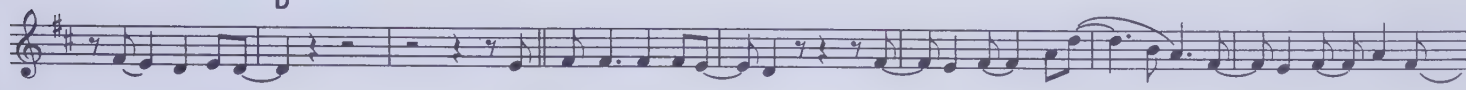
G

A7



we'll have a time. We'll have more time, ba - by, all the way down the line. You got the mon - ey, hon-ey,

D

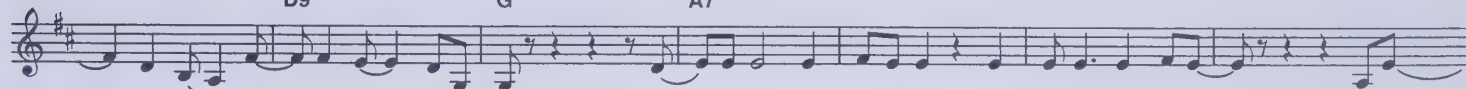


I've got the time. There ain't no need to tar - ry; let's start out to-night. We'll have fun, oh boy,

D9

G

A7



oh boy, and we'll do it right. Bring a-long your Ca-dil-lac; leave my old wreck be-hind. If you've

1. D.S. % 2.

D

Bm A7/C#

D

G

D

G

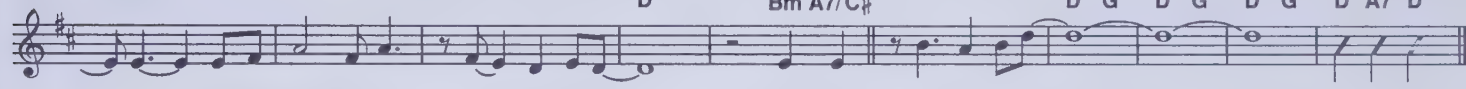
D

G

D

A7

D



got the mon - ey, hon-ey, I've got the time. 2. We'll go I've got the time.

Verse 2:

We'll go honky tonkin';  
Make ev'ry spot in town.  
We'll go to the park where it's dark  
And we won't fool around.  
If you run short of money,  
I'll run short of time.  
You got no more money, honey,  
I've no more time.  
If you've got the money, honey,  
I've got the time.  
We'll go honky tonkin'  
And we'll have a time.  
Bring along your Cadillac;  
Leave my old wreck behind.  
If you've got the money, honey,  
I've got the time.

# I'LL SEE YOU IN MY DREAMS

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Words and Music by  
GUS KAHN and  
ISHAM JONES

Moderately

C7

Bb

Bbm6

Eb7

F

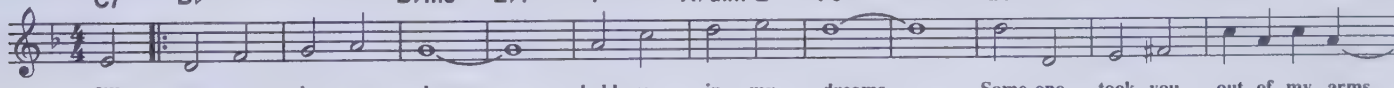
Abdim E

F6

1.

D7

Am7



I'll see you in my dreams, hold you in my dreams. Some-one took you out of my arms. Lips that once were mine, ten - der eyes that shine,

2.

D7

G9

Gm7

C9

Am7(b5)

D7

D7(b9)

Em7(b5)

A7

Dm7

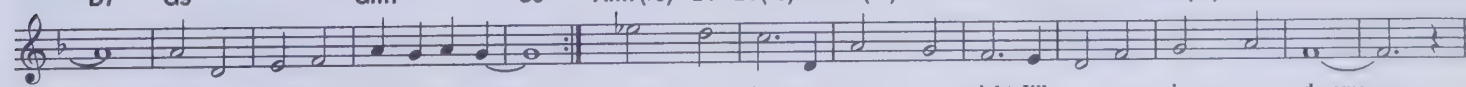
C

Bb

Gm7(b5)

C7

F



Still I feel the thrill of your charms. they will light my way to - night. I'll see you in my dreams.



# I'LL BE HOME FOR CHRISTMAS

Copyright © 1948, 1956 by KIM GANNON-WALTER KENT  
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Lyric by KIM GANNON  
Music by WALTER KENT

Slowly and freely

Chords: Dm7 G7(♭9) Em7 E♭dim7 Dm7 G7 Cmaj7 F♯m7(♭5) E7(♭9)

I'm dream-ing to-night of a place I love e-ven more than I usu - al - ly do. And al-though I know it's a

Slowly with expression

Chords: Am7 D9 Dm7 G7 C E♭dim7 Dm7 G7 Dm7 G7 C6 Em7(♭5) A7

long road back, I prom-ise you: I'll be home for Christ - mas; you can plan on

Chords: Dm Em7(♭5) Dm/F Gm6 A7 Dm Dm7(♭5) G7 C G/B Am Am7 D7 Am7 D7(♭9) Dm7

me. Please have snow and mis - tle - toe, and pres - ents on the tree.

Chords: G7 C E♭dim7 Dm7 G7 Dm7 G7 C6 Em7(♭5) A7 Dm7

Christ - mas Eve will find me where the love - light gleams.

Chords: F6 Fm6 C Gm/B♭ A7 D7 Dm7 G7(♭9) C6 Dm7 G7 C6/9

I'll be home for Christ - mas, if on - ly in my dreams. dreams.

# IT CAME UPON THE MIDNIGHT CLEAR

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Words by EDMUND HAMILTON SEARS  
Music by RICHARD STORRS WILLIS

Moderately

Chords: B♭ B♭+ E♭/B♭ B♭ E♭ B♭ E♭ C7 F F7/A

1. It came up - on the mid - night clear, that glo - rious song of old from  
(2.) through the clo - ven skies they come with peace - ful wings un - furl'd. And  
(3.) lo, the days are has - t'ning on by proph - ets seen of old. When

Chords: B♭ B♭+ E♭/B♭ B♭ E♭ B♭ E♭ Cm F7 B♭

an - gels bend - ing near the earth to touch their harps of gold. "Peace  
still their heav'n ly mu - sic floats o'er all the wear - y world. A -  
with the ev - er cir - cling years shall come the time fore - told, when

Chords: D D7/C Gm/B♭ D7/A Gm Gm/B♭ F/C C7 F F7

on the earth, good will to men. From heav'n's all gra - cious King." The  
bove its sad and low ly plains they bend on hov - 'ring wing. And  
the new heav'n and earth shall own the Prince of Peace, their King. And the

Chords: B♭ B♭+ E♭/B♭ B♭ E♭ B♭ E♭ Cm F F7 B♭ B♭

world in sol - emn still - ness lay to hear the an - gels sing. 2. Still sing.  
ev - er o'er its Ba - bel sounds, the the an - gels sing. 3. For  
whole of world send back the song which now the an - gels

# I'LL KEEP YOU SATISFIED

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By JOHN LENNON and PAUL McCARTNEY

Moderately

Fm7 B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 E $\flat$  E $\flat$   
 You don't need an - y - bod - y to hold you, here I stand with my arms o - pen wide. — Give me love and re - mem - ber what  
 A $\flat$  A $\flat$ m E $\flat$  Gm B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 E $\flat$   
 I told you, — I'll keep you — sat - is - fied. You don't need an - y - bod - y to kiss you, ev - 'ry day I'll be here by your side. — Don't go  
 E $\flat$ 7 A $\flat$  A $\flat$ m E $\flat$  Gm B $\flat$ 7 E $\flat$  B $\flat$  A $\flat$  E $\flat$   
 'way, I'm a - fraid that I might miss you, — I'll keep you — sat - is - fied. You can al - ways get a sim - ple thing like love an - y  
 Cm B $\flat$  A $\flat$  Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$   
 time; that it's dif - f'rent with a boy like me — and a love like mine. So, be - lieve ev - 'ry - thing that I told you; and a -  
 Fm7 B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  A $\flat$ m6 E $\flat$  Gm B $\flat$ 7 E $\flat$  E $\flat$   
 gree that with me by your side, — you don't need an - y - bod - y to hold you, I'll keep you — sat - is - fied. You don't fied.

# I'M A DING DONG DADDY FROM DUMAS

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Words and Music by PHIL BAXTER

Moderately

B $\flat$  E $\flat$  B $\flat$  G7 C7 F7 B $\flat$   
 I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a  
 Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a  
 Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a  
 B $\flat$  E $\flat$  B $\flat$  G7 C7 F7  
 clean cut fel - low from Hor - ner's Cor - ner, you ought to see me strut. — I'm a  
 Ping Pong Pa - pa from Pitch - Fork Prai - rie, you ought to see me strut. — I'm a  
 pop - corn pop - per and a big ap - ple knock - er, you ought to see me strut. — I'm a  
 B $\flat$  B $\flat$ 7 Gm  
 ca - per cut - tin' cu - tie, got a gal called Ka - tie. She's a lit - tle heav - y la - den but I  
 Ding Dong Dad - dy, got a whiz bang ma - ma. She's a Bear - Creek ba - by and a  
 mam - ma mak - in' man — and I just made Ma - ry. She's a big — blonde — ba - by from  
 Gdim7 C7 F7 B $\flat$  E $\flat$  B $\flat$  G7 C7 F7 B $\flat$  F7 B $\flat$   
 call her "Ba - by." I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a stuff.  
 wam - pus kit - ty. I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a  
 Pea - nut Prai - rie. I'm a Ding Dong Dad - dy from Du - mas, you ought to see me do my stuff. I'm a



# I'LL NEVER LOVE THIS WAY AGAIN

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Words by WILL JENNINGS  
Music by RICHARD KERR

Moderate ballad

1. You looked in-side my fan-tasies and made each one come true, some-thing no one else had ev-er found -  
fool will lose to - mor - row reach-ing back for yes - ter - day; I won't turn my head in sor-row if you -

- a way to do. I've kept the mem'-ries - one by one, since you took me in; } I know -  
- should go a - way, I'll stand here and re-mem-ber just how good it's been }

*Chorus:*

- I'll nev-er love this way a - gain. I know I'll nev - er love this way a - gain, so I keep

hold-in' on be-fore the good is gone. I know I'll nev - er love this way a - gain, hold -

on hold on, hold on.

2. A on.

# I'LL TAKE YOU HOME AGAIN, KATHLEEN

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T.P. WESTENDORF

Slowly

1. I'll take you home a - gain, Kath - leen, a - cross the o - cean wild and wide, to where your heart has ev - er  
know you love me, Kath-leen, dear, your heart was ev - er fond and true; I al - ways feel when you are  
that dear home be - yond the sea, my Kath - leen shall a - gain re - turn. And when thy old friends wel-come

been, since first you were my bon - ny bride. The ros - es all have left your cheek, I've watched them fade a - way and  
near that life holds noth-ing dear but you. The smiles that once you gave to me, I scarce - ly ev - er see them  
thee, thy lov - ing heart will cease to yearn. Where laughs the lit - tle sil - ver stream, be - side your moth-er's hum-ble

die; your voice is sad when-e'er you speak and tears be - dim your lov - ing eye. } Oh, I will take you back, Kath -  
now, tho man - y, man - y times I see a dark - ning shad-ow on your brow. }  
cot, and bright - est rays of sun-shine gleam, there all your grief will be for - got.

leen, to where your heart will feel no pain. And when the fields are fresh and green, I'll take you to your home a - gain. 2. I gain.  
3. To



# I'LL TAKE YOU THERE

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Lyrics and Music by  
ALVERTIS ISBELL

Moderately slow

C F G7 C F G7 C F G7 C F G7

I know a place, ain't no-bod-y cry-in' ain't no-bod-y wor-ried, ain't no smil-in' fac-es ly-in' to the

C F G7 C F G7 C F G7 C F G7 C F G7 C F G7

rac-es. I'll take you there. I'll take you there. I'll take you there.

C F G7 C F G7 C F G7 C F G7 C F G7 C F G7

Let me take you now. I'll take you there. Let me take you there. I'll take you there. I'll take you there.

Repeat and fade

# I'M STILL IN LOVE WITH YOU

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Lyrics and Music by  
AL GREEN, WILLIE MITCHELL  
and AL JACKSON

Moderately

C Cm7 3 Am7 Gmaj7 G7

Spend-ing my days \_ think-ing a - bout you girl; \_ be-ing here with you, be-ing

C Cm7 Am7 Gmaj7 G7

here with you I can't ex - plain my-self \_ why I \_ feel like I do, \_ 'Tho it hurt me so to let you know. \_ And I

C Cm7 Am7 Gmaj7 G7

{ look in your eyes \_ and you let me know \_ how you feel, \_ let me know \_ that love is real-ly real \_ and it  
{ look in your eyes \_ all the years, \_ how I see \_ me lov-ing you and you \_ lov-ing me \_ it

To Coda ⊕

Cm7 3 Am7 Cm7 Cmaj7 C Bm Am7 D7

seems to me \_ that I'm \_ wrapped up in your love. \_ Don't you know that I'm still in love, sho-nuff in love with you.  
seems to me \_ that I'm \_ wrapped up in your love. \_ Don't you know that I'm still in love, sho-nuff in love with you.

D.S. al Coda

E♭ F G C Bm Am7 D7 Dm7 Em Dm7 G7

Well, I know that I'm still in love, sho - nuff in love with you. When I

⊕ Coda

Cm7 Am7 Cm7 Cmaj7 C Bm Am7 D7

I, \_ I, \_ don't you know that I'm still in love, sho - nuff in love with you.

From the Broadway Musical Production "IRENE"

## I'M ALWAYS CHASING RAINBOWS

Copyright © 1918 (Renewed 1946) EMI ROBBINS CATALOG INC.  
All Rights ReservedWords by JOSEPH McCARTHY  
Music by HARRY CARROLL

Moderately

G Cm G F#dim G Cm6/Eb G/D Am7 D7

I'm al - ways chas - ing rain - bows, watch - ing clouds drift - ing by. \_\_\_\_\_

E7 Bm7(b5) Bm7/E E7 Am E7 Am A7 D7 Ddim D7

My schemes are just like all my dreams, end - ing in the sky. \_\_\_\_\_

G7 C E7

Some fel - lows look and find the sun - shine; I al - ways look and find the rain. Some fel - lows make a win - ning

A7 D7 Am7/D D7(b9) G Cm G

some - time; I nev - er e - ven make a gain. Be - lieve me, I'm al - ways chas - ing rain -

E7 Am Am7/D D7 1. G G#dim Am7 D7 2. G Eb7 G

bows, wait - ing to find a lit - tle blue - bird in vain. \_\_\_\_\_ vain. \_\_\_\_\_

## I'M SO LONESOME I COULD CRY

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All Rights ReservedWords and Music by  
HANK WILLIAMS

Moderately

F

1. Hear \_\_\_\_\_ that lone - some whip - poor - will? He sounds \_\_\_\_\_ too blue \_\_\_\_\_ to fly. \_\_\_\_\_  
2. (Did you) ev - er see \_\_\_\_\_ a rob - in weep when leaves \_\_\_\_\_ be - gan \_\_\_\_\_ to die? \_\_\_\_\_

F7 Bb F C7 F

The mid - night train is whin - ing low. I'm so lone - some I could \_\_\_\_\_ cry. \_\_\_\_\_ I've  
That means he's lost the will to live. I'm so lone - some I could \_\_\_\_\_ cry. \_\_\_\_\_ The

F7 Bb

nev - er seen \_\_\_\_\_ a night \_\_\_\_\_ so long when time \_\_\_\_\_ goes crawl - ing by. \_\_\_\_\_ The moon just  
si - lence of \_\_\_\_\_ a fall - ing star lights up \_\_\_\_\_ a pur - ple sky. \_\_\_\_\_ And as I

F C7 1. F 2. F

went be - hind a cloud to \_\_\_\_\_ hide its face and \_\_\_\_\_ cry. \_\_\_\_\_ 2. Did you cry. \_\_\_\_\_  
won - der where you are, I'm so lone - some I could \_\_\_\_\_

# I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

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Words by JOE YOUNG  
Music by FRÉD E. AHLERT

Moderately

C Cmaj7 C6 G7(#5) Cmaj7 E7 F A7/E Dm

I'm gon-na sit right down and write my-self a let - ter \_\_\_\_\_ and make be-lieve it came from you. \_\_\_\_\_ I'm gon-na

Dm7 G7sus G7 C Gm/B $\flat$  A7 D7sus D7 G7

write words, oh, so sweet, they're gon-na knock me off my feet. A lot of kiss-es on the bot-tom, I'll be glad I got 'em. \_ I'm gon-na

C Cmaj7 C G7(#5) Cmaj7 E7 F A7/E Dm F Fmaj7

smile and say, "I hope you're feel-ing bet - ter" \_\_\_\_\_ and close "with love" the way you do. \_\_\_\_\_ I'm gon-na sit right down and

F6 F#dim7 C Gm/B $\flat$  A7 D7 G7sus 1. C C#dim7 Dm7 G7 2. C Dm C

write my - self a let - ter \_\_\_\_\_ and make be - lieve it came from you. \_\_\_\_\_ I'm gon-na you. \_\_\_\_\_

# IN A LITTLE SPANISH TOWN

(T'was on a Night Like This)

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Words by SAM M. LEWIS and JOE YOUNG  
Music by MABEL WAYNE

Slowly (♩ =  $\frac{3}{4}$  ♩)

G Am7 D7 Am7 D7

In a lit - tle Span - ish town, 'twas on a night like this, \_\_\_\_\_ stars were peek - a - bóo - ing

G Am7 D7 Am7

down, 'twas on a night like this, \_\_\_\_\_ I whis - pered, "Be true to me." \_\_\_\_\_ And she sighed:

D7 G Am7 D7 Am7 D7 B7(b9)

"Si, si." \_\_\_\_\_ Man - y skies have turned to gray, be-cause we're far a - part. \_\_\_\_\_ Man - y moons have passed a -

E7 A9 C#dim7

way, and still she's in my heart. \_\_\_\_\_ We made a prom - ise and sealed it with a kiss,

G D7 1. G Gdim7 Am7 D7(b9) 2. G Am7 G

in a lit - tle Span - ish town, 'twas on a night like this. \_\_\_\_\_ this. \_\_\_\_\_



# I'M LOOKING OVER A FOUR LEAF CLOVER

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Words by MORT DIXON  
Music by HARRY WOODS

Moderately

Chords: B $\flat$ , C7, F7, B $\flat$ , C7, E $\flat$ , Edim7, B $\flat$ /F, G7, C7, F7, B $\flat$

I'm look-ing o-ver a four leaf clo-ver that I o-ver-looked be-fore. One leaf is sun-shine, the  
se-ond is rain, third is the ros-es that grow in the lane. No need ex-plain-ing, the one re-main-ing is  
some-bod-y I a-dore. I'm look-ing o-ver a four leaf clo-ver that I o-ver-looked be-fore.

# IN A SENTIMENTAL MOOD

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By DUKE ELLINGTON, IRVING MILLS  
and MANNY KURTZ

Slowly

Chords: Dm, Dm(#7), Dm7, G7, Gm, Gm(#7), Gm7, C7, Dm, Dm7, Gm, Gb7, F, Dm, Dm7, Gm, Gb7, F, Ab7, Dbmaj7, Bbm7, Ebm7, Ab7, Dbmaj7, Bbm7, Ebm7, Ab7, C7, Dm, Dm7, G7, Gm, Gm7, C7, Dm, D7, Gm, Gb7, F

In a sen-ti-men-tal mood I can see the stars come through my room while your lov-ing at-ti-tude  
is like a flame that lights the gloom. On the wings of ev-'ry kiss drifts a mel-o-dy so  
strange and sweet; in this sen-ti-men-tal bliss you make my par-a-dise com-plete.  
Rose pet-als seem to fall; it's all like a dream to call you mine. My heart's a light-er thing since  
you made this night a thing di-vine. In a sen-ti-men-tal mood I'm with-in a world so  
heav-en-ly. For I nev-er dreamt that you'd be lov-ing sen-ti-men-tal me.

# I'M SITTING ON TOP OF THE WORLD

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Words by TED KOEHLER  
Music by JIMMY McHUGH

Moderately

C+ F F7 B $\flat$  F G7 C7

I'm sit - ting on top of the world, just roll - ing a - long, just roll - ing a -  
quit - ting the blues of the world, just sing - ing a song, just sing - ing a  
sit - ting on top of the world, just roll - ing a - long, just roll - ing a -

1.3. Fine 1.2. F C+ F B $\flat$  E7

long. I'm "Glo - ry Hal - le - lu - jah," I just phoned the Par - son, "Hey,  
long. song.

Am Dm A+ Dm7 G9 C7 C+ D.S. § at Fine

Par get read - y to call." Just like Hump - ty, Dump - ty, I'm go - ing to fall. I'm

# I'M WALKIN'

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Words and Music by  
ANTOINE DOMINO and  
DAVE BARTHOLOMEW

Moderate swing rock (♩ = ♩♩)

F B $\flat$ 7 F

I'm walk-in'; yes in - deed, and I'm talk-in' 'bout you and me. } I'm hop-in' }  
lone-ly as I can be. I'm wait-in' for your com - pa - ny.

1.3. 1.2.4. C7 F F7 B $\flat$ 7

you'll come back to me, yeah. I'm me. What ya gon - na do when the

F B $\flat$ 7 F B $\flat$ 7 F

well runs dry? { You're gon - na run a - way and hide. I'm gon - na run right by your side. For  
{ You're gon - na sit right down and cry. What'ya gon - na do when I say, "Bye - bye"?

G7 C7 F B $\flat$ 7

you pret - ty ba - by, I'll e - ven die. } I'm walk-in'; yes, in - deed. I'm talk-in' 'bout  
All you're gon - na do is dry your eye.

F C7 F 1. D.S. § 1.2.

you and be. I'm hop-in' that you'll come back to me. I'm

# I'M THRU WITH LOVE

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Words by GUS KAHN  
Music by MATT MALNECK and FUD LIVINGSTON

Moderately

F A<sup>b</sup>dim7 Gm7 C7 F F+ B<sup>b</sup> B<sup>b</sup>m6  
 I'm thru with love, I'll nev - er fall a - gain. Said, "A - dieu" to love, "Don't ev - er call a - gain." For I  
 locked my heart, I'll keep my feel - ings there. I have stocked my heart with i - cy, frig - i - daire. And I  
 bye to spring, and - all it meant to me. It can nev - er bring the thing that used to be. For I  
 F D7(9) Gm7 C7 1. Fmaj7 F6 2. To next strain 3. F Fine  
 must have you or no one, and so I'm thru with love. I've love. love.  
 mean to care for no one, be - cause I'm thru with  
 must have you or no one, and so I'm thru with  
 Am F/A Am6 F/A Am F/A D7  
 Why did you lead me to think you could care? You did - n't need me, for you had your share  
 C C+ C6 G7 Gm7 C7  
 of slaves a - round you to hound you and swear, with deep e - mo - tion, de - vo - tion to you. Good -

# IN A MELLOW TONE

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By DUKE ELLINGTON and MILT GABLER

Moderate swing

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>maj7 E<sup>b</sup>m7  
 In a mel-low tone, \_\_\_\_ feel - in' fan - cy free. \_\_\_\_ And I'm not a - lone, \_\_\_\_  
 A<sup>b</sup>7 D<sup>b</sup>maj7 D<sup>b</sup> Ddim7 A<sup>b</sup>maj7/E<sup>b</sup>  
 I got com - pa - ny. \_\_\_\_ Ev - 'ry - thing's O. K. \_\_\_\_ the live \_\_\_\_ long day. \_\_\_\_  
 F7 B<sup>b</sup>7 E<sup>b</sup>7 F7 B<sup>b</sup>7  
 With this mel-low song \_\_\_\_ I can't go wrong. \_\_\_\_ In a mel-low tone, \_\_\_\_  
 E<sup>b</sup>7 A<sup>b</sup>maj7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>maj7  
 that's the way to live. \_\_\_\_ If you mope and groan, \_\_\_\_ some-thing's got - ta give. \_\_\_\_ Just go \_\_\_\_ your way, \_\_\_\_  
 D<sup>b</sup>7 Ddim7 A<sup>b</sup>maj7/E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> (G7 G<sup>b</sup>7 F7)  
 \_\_\_\_ and laugh \_\_\_\_ and play. \_\_\_\_ There's joy \_\_\_\_ un - known \_\_\_\_ in a mel-low tone. \_\_\_\_



# IN DREAMS

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By ROY ORBISON

Moderately

**Staff 1:** C Am F G7  
A can - dy col - ored clown they call the sand - man tip - toes to my room ev - 'ry night

**Staff 2:** C Am F G7 C *a tempo*  
just to sprin - kle star - dust and to whis - per, "Go to sleep, ev - 'ry - thing is al - right." I close my

**Staff 3:** Dm G7 C  
eyes then I drift a - way in - to the mag - ic night. I soft - ly say a si - lent

**Staff 4:** Dm G7 C  
prayer like dream - ers do. Then, I fall a - sleep to dream my dreams of you. In

**Staff 5:** G7 F G7 C  
dreams, I walk with you. In dreams, I talk to you. In

**Staff 6:** D7 C Dm7 G7 C Dm G7  
dreams, you're mine. All the time, with you ev - er in dreams, in dreams. But

**Staff 7:** C Fm C Fm C  
just be - fore the dawn, I a - wake and find you gone. I can't

**Staff 8:** Dm G7 C  
help it, I can't help it if I cry. I re - mem - ber that you said, "Good - bye."

**Staff 9:** F G7 C F G7  
It's too bad that all these things can on - ly hap - pen in my dreams.

**Staff 10:** C D7 Dm7 G7 1. C 2. C  
on - ly in dreams, in beau - ti - ful dreams. I close my dreams.

# IN MY MERRY OLDSMOBILE

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Words by VINCENT BRYAN  
Music by GUS EDWARDS

Moderate waltz

Verse:

1. Young John - nie Steele has an Olds - mo - bile, he loves a dear lit - tle girl. \_\_\_\_\_ She is the  
love to spark in the dark old park, as they go fly - ing a - long. \_\_\_\_\_ She says she

queen of his gas ma - chine she has his heart in a whirl. \_\_\_\_\_ Now, when they go for a spin, you know, she  
knows why the mo - tor goes; the spark - er's aw - ful - ly strong. \_\_\_\_\_ Each day they spoon to the en - gine's tune their

tries to learn the au - to. So, he lets her steer while he gets her ear, and whis - pers soft and low, }  
hon - ey - moon will hap - pen soon. He'll win Lu - cile with his Olds - mo - bile, and then he'll fond - ly croon, }

Chorus:

"Come a - way with me, Lu - cile, \_\_\_\_\_ in my mer - ry Olds - mo - bile. \_\_\_\_\_ Down the road of life we'll

fly, au - to - mo - bub - bling, you and I. To the church we'll swift - ly steal, \_\_\_\_\_ then our wed - ding

bells will peal. \_\_\_\_\_ You can go as far as you like with me, in my mer - ry Olds - mo - bile. \_\_\_\_\_ 2. They \_\_\_\_\_

# IN THE EVENING BY THE MOONLIGHT

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Words and Music by  
JAMES A. BLAND

Moderately

In the eve - ning by the moon - light, you could hear those dark - ies sing - in'. In the

eve - nin' by the moon - light, you can hear those ban - joes ring - in'. How the old folks would en -

joy it, they would sit all night and lis - ten as we sang in the eve - ning by the moon - light.

# I'M GETTING SENTIMENTAL OVER YOU

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Lyrics by NED WASHINGTON  
Music by GEORGE BASSMAN

Moderately slow

1. F E7 Cm D7(#5) D7 G7 C7 F D7(b9) Gm7 C7

Nev - er thought I'd fall, but now I hear love call;  
Things you say and do, just thrill me through and through. } I'm get - in' sen - ti - men - tal o - ver you.

2. C7 C7(#5) F Bb F E7 Am Am(#5) B7 Dm

men - tal o - ver you. I thought I was hap - py; I could live with - out love.

E7 E7(#5) E7 Am F#dim7 Gm7 C7 F E7 Cm

Now I must ad - mit love is all I'm think - ing of. Won't you please be kind and just make up your

D7(#5) D7 G7 C7 F Cm/Eb D7(#5) D7 G7 C7 C7(#5) F

mind that you'll be sweet and gen - tle, be gen - tle with me, be - cause I'm sen - ti - men - tal o - ver you.

# I'M IN THE MOOD FOR LOVE

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By JIMMY McHUGH  
and DOROTHY FIELDS

Moderately

C 3 F6 G7 3 C Em7 Ebdim Dm7

I'm in the mood for love, sim - ply be - cause you're near me. } Fun - ny, but when you're near me,  
Heav - en is in your eyes, bright as the stars we're un - der. } Oh! Is it an - y won - der?  
If there's a cloud a - bove, if it should rain we'll let it. } But for to - night, for - get it!

1. G7 C Dm7 G7 2. To Next Strain C 3. Fine C F6 G7 C Gm7(b5) A7

I'm in the mood for love. love. love. Why stop to think of wheth - er

Fm6/Ab G7 C Am6 B7 Em Am7(b5) D7(b5) D7 Fm6/Ab Dm7/G G7

this lit - tle dream might fade? We'll put our hearts to - geth - er. Now we are one: I'm not a - fraid!

*D.C. al Fine*



# IN THE CHAPEL IN THE MOONLIGHT

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By BILLY HILL

Moderately

How I'd love to hear the or - gan in the chap-el in the moon - light while we're stroll-ing down the

aisle where ros - es en - twine. How I'd love to hear you whis - - per in the chap-el in the

moon - light that the love-light in your eyes for - ev - er will shine. Till the ros - es turn to

ash - es, till the or - gan turns to rust; if you nev - er come, I'll still be there till the moon-light turns to

dust. How I'd love to hear the cho - ir in the chap-el in the moon - light as they sing "Oh! Prom-ise

Me," for - ev - er be mine. How I'd love to hear the mine.

From the Paramount Picture "HERE COMES THE GROOM"

# IN THE COOL, COOL, COOL OF THE EVENING

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Words by JOHNNY MERCER  
Music by HOAGY CARMICHAEL

Moderately

In the cool, cool, cool of the eve - nin', tell 'em I'll be there. In the cool, cool, cool of the

eve - nin', bet-ter save a chair. When the par - ty's get-tin' a glow on, 'n' sing-in' fills the air,

in the shank o' the night, when the do-in's are right, you can tell 'em I'll be there.

# IN THE GOOD OLD SUMMERTIME

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Words by REN SHIELDS  
Music by GEORGE EVANS

Moderately

Chords: B♭, B♭7, E♭, B♭, F7, B♭, D7, Gm, C7, F7, B♭, B♭7, E♭, B♭, F7, B♭, D7, Gm, C7, F7sus, F7, B♭, B♭.

In the good old sum - mer - time, \_\_\_\_\_ in the good old sum - mer - time, \_\_\_\_\_ stroll - ing thro' the  
shad - y lanes with your ba - by mine; \_\_\_\_\_ you hold her hand and she holds yours, and that's a ver - y good  
sign \_\_\_\_\_ that she's your toot - sie woot - sie in the good old sum - mer - time. \_\_\_\_\_ In the time. \_\_\_\_\_

From the United Artists Motion Picture "IN THE HEAT OF THE NIGHT"

# IN THE HEAT OF THE NIGHT

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Words by MARILYN and ALAN BERGMAN  
Music by QUINCY JONES

Slow gospel (12/8 feel)

Chords: G, C, G, D7(♯5), G, G7, C9, F7, Em, E7, A7, D7, D11, G, C, G, G7, C9, F7, Em, A7, D7, G, C, G, D7(♯5), G, G7, C9, F7, Em, E7, A7, D7, D11, G, C, G.

In the heat \_\_\_\_\_ of the night, \_\_\_\_\_ seems like a cold sweat creep-in' 'cross my brow. \_\_\_\_\_  
In the heat \_\_\_\_\_ of the night, \_\_\_\_\_ I'm feel-ing moth-er-less some-how. \_\_\_\_\_ Stars \_\_\_\_\_ with e-vil  
eyes \_\_\_\_\_ stare from the skies, \_\_\_\_\_ all mean and bright. (In the heat of the night.) Ain't a wom-an \_\_\_\_\_ yet been born, \_\_\_\_\_  
knows how to make the morn-in' come. \_\_\_\_\_ So hard \_\_\_\_\_ to keep con-trol \_\_\_\_\_ when I'd sell my soul \_\_\_\_\_ for just a lit-tle  
light! (In the heat \_\_\_\_\_ of the night.) In the heat \_\_\_\_\_ of the night, \_\_\_\_\_ when I got trou-ble \_\_\_\_\_ wall to wall, \_\_\_\_\_  
I re-peat \_\_\_\_\_ in the night \_\_\_\_\_ must be an end-in' to it all! \_\_\_\_\_  
Hold on \_\_\_\_\_ it won't be long, \_\_\_\_\_ just you be strong, \_\_\_\_\_ and it-'ll be all right! \_\_\_\_\_ (In the heat of the night.)

## IN THE MIDNIGHT HOUR

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Words by WILSON PICKETT  
Music by STEVE CROPPER

Moderate rock

Bass

I'm gon-na

wait 'til the mid - night hour; — that's when my love comes tum-bl-ing — down. — I'm gon-na wait 'til the mid-night hour —  
wait 'til — stars — come out — and see that twin - kle in your — eyes. — I'm gon-na wait 'til the mid-night hour; —

— when there's no one else — a - round. — I'm gon-na take you girl, — and hold — you, — and  
— that's when my love be - gins — to shine. — You'll be the on - ly girl — I'll love, — and

do all the things I told — you in the mid-night hour. — Yes I am, — oh, yes, I am. —  
real - ly love — you so — in the mid-night hour. — Oh — yeah, — in the mid-night hour. —

I'm gon-na — I'm gon-na wait 'til the mid-night hour. — I'm gon-na

Repeat and fade

## IN THE MISTY MOONLIGHT

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By CINDY WALKER

Moderate rock

In the mist - y moon-light by the flick-'ring fire - light, an - y - place is all — right  
way land on the trop - ic sea — sand, if your hand's in my — hand

long as I'm with you. In a far a - I won't — be blue. Way up on the moun-tain or 'way down in the

val - ley, I know I'll be hap - py — an - y - place, an - y - where, I don't care. In the mist - y

moon-light by the flick-'ring fire - light, an - y - place is all — right long as you are — there. —



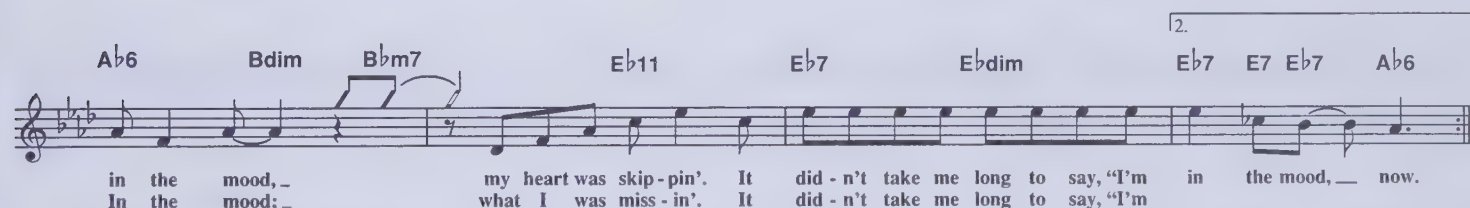
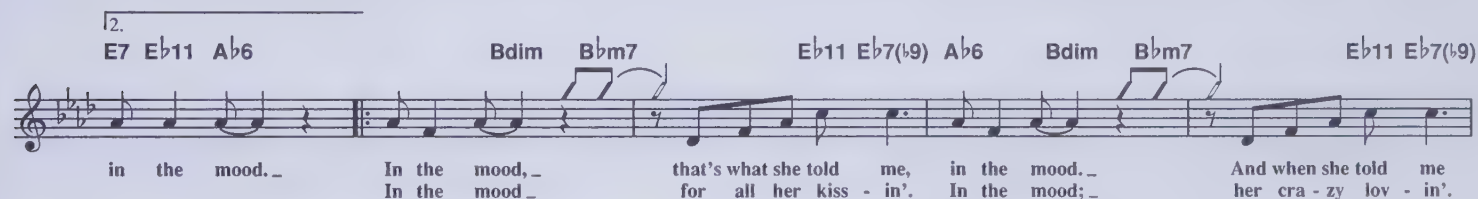
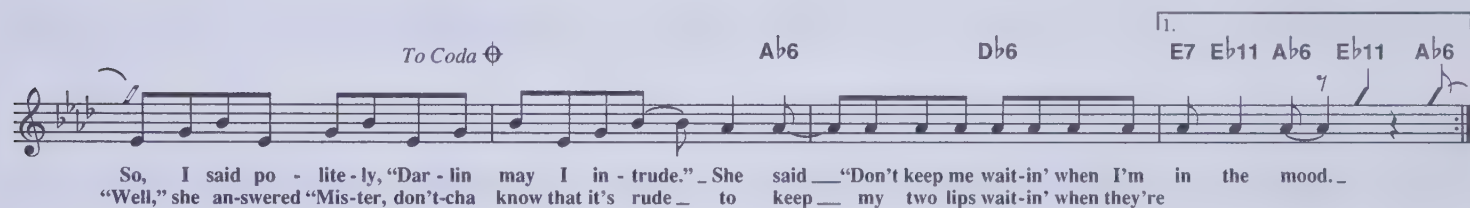
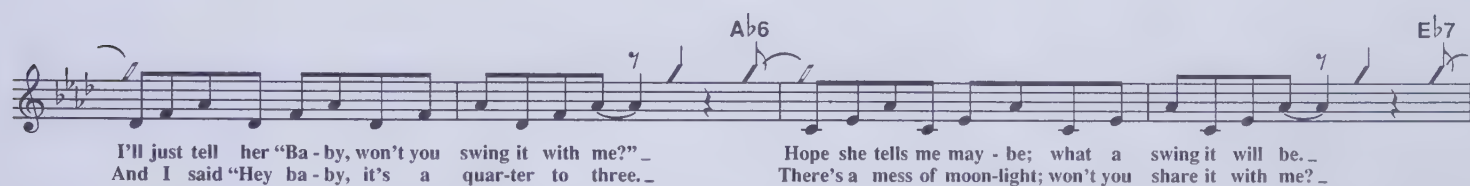
# IN THE MOOD

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By JOE GARLAND

Moderate swing (♩ = 3♩)

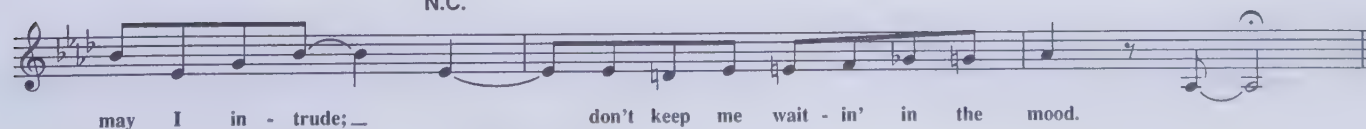
N.C.



D.S. al Coda

⊕ Coda

N.C.



# IN THE SHADE OF THE OLD APPLE TREE

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Words by HARRY H. WILLIAMS  
Music by ÉGBERT VAN ALSTYNE

**Brightly**

G Gdim7 G C G Gdim7 G D7

In the shade of the old ap - ple tree, where the love in your eyes I could  
hear the dull buzz of the bee in the blos - soms as you said to

1. see, when the voice that I heard, like the song of the bird, seem'd to whis - per sweet mu - sic to  
me, with a heart that is

2. D/F# G D7 G7 C Cm G/D E7 A7 D7 G G7 Cm6 G

me; I could true, "I'll be wait - ing for you in the shade of the old ap - ple tree."

# INDIAN RESERVATION

(The Lament of the Cherokee Reservation Indian)

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Words and Music by  
JOHN D. LOUDERMILK

**Moderately**

Em Am Em

They took the whole Cher-o-kee Na-tion; put us on this res - er - va-tion. Took a - way our way of

Am Em Am

life; tom - a - hawk and the bow and knife. Took a - way our na - tive tongue.

Em Em Em Am

Taught their Eng - lish to our young, and all the beads we made by hand

Em Am Em Am

are now - a - days made in Ja - pan. Cher-o-kee peo - ple, Cher-o-kee tribe, so proud you lived,

B7 Em Am Em

so proud you died. They took the whole In - di - an Na-tion, locked us on this res - er - va-tion.

Am Em Em Em

Though I wear a shirt and tie, I'm still a red man deep in - side.

Am Em

But may - be some-day when they've learned, Cher-o-kee Na-tion will re - turn.

1. 2. 2.

From the United Artists Motion Picture "INSPECTOR CLOUSEAU"  
**INSPECTOR CLOUSEAU THEME**

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By KEN THORNE

Moderately (♩ = ♩<sup>3</sup>)

Chords: Dm, Dm(maj7), Dm7, G7, Gm6, Dm, E7, A7(b9), A7, Dm6, Bb9, Dm6, Bb9, Dm6, Bb9, Dm6, D9, Bb, D7, Gm, D+, Gm7, C9, C7, F, D7, Gm, D+, Gm7, C7, Cm6, Gm, A7, E7, A7, Dm, Dm(maj7), Dm7, G7, Gm6, Dm, E7, A7, Dm.

**IN THE SWEET BY AND BY**

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Words by S.F. BENNETT  
 Music by J.P. WEBSTER

Moderately Verse:

Chords: G, C, G, D, G, C, G/D, D, G, D7, G, C, G/D, D7, G.

Lyrics:

There's a land that is fair - er than day, and by faith, we can see it a - far. For the  
 sing on that beau - ti - ful shore the mel - o - di - ous songs of the blest. And our  
 boun - ti - ful Fa - ther a - bove, we will of - fer our trib - ute of praise for the

Chorus:

Fa - ther waits o - ver the way to pre - pare us a dwell - ing place there. In the sweet by and by, we shall  
 spir - it shall sor - row no more not a sigh for the bless - ing of rest. (In the sweet) (by and by,) (by and by,)

meet on that beau - ti - ful shore. In the sweet by and by, we shall rest on that beau - ti - ful shore. 2. We shall shore.  
 (by and by.) (In the sweet) (by and by.) 3. To our



# IN YOUR EYES

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Words by DAN HILL  
Music by MICHAEL MASSER

## Ballad

D Gmaj7/D A/D D Gmaj7/D

1. 1

## Verse:

A/D D A/D D A/B Bm7 A/B Bm7

think I fi-n'lly know you. I can see be-yond your smile. I think that I can show you that what we have is still worth-while. Don't you know that

Em7 D/F# F# F#7/A# Bm Em7 D/F# G6/A A/B B7

love's just like the thread \_ that keeps un - rav - el - ing, but then \_ it ties us back to - geth - er in the end? In your

## Chorus:

E G#m7 A F#m7/B B7 E G#m7 A F#m7/B Amaj7 E/G#

eyes; I can see my dreams re - flec - tions in your eyes. Found the ans - wers to my ques - tions in your eyes. I can

F#m7 A/B B7/A G#m7 G#m7/C# C#7 F#m11

see the rea - sons why \_ our love's a - live in your eyes. We're drift - ing safe - ly back to shore, \_ and I

A/B E Amaj7/E G/A D.S. 1. 2. E B/D# G#B#

think I've fi - n'lly learned \_ to love you more. 2. But you more. In your

C#m F#m7 A/B B7/A G#m7 G#m7/C# C#7 F#m11

eyes; I can see the rea - sons why our love's a - live, you and I. We're drift - ing safe - ly back to shore, \_ and I

F#m7/B E B/E Amaj7/E B/E E B/E Amaj7/E B/E E

think I've fi-n'lly learned \_ to love you more. rit.

## Verse 2:

But you warned me that life changes, and that no one really knows  
Whether time would make us strangers, or whether time would make us grow.  
Even though the winds of time will change, in a world where nothing stays the same,  
Through it all our love will still remain.  
(To Chorus:)

# INDIANA

(Back Home Again in Indiana)

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Words by BALLARD MacDONALD  
Music by JAMES F. HANLEY

Moderately (♩ =  $\frac{3}{4}$ )

Back home a - gain in In - di - an - a, and it seems that I can see the gleam-ing can-dle-light still  
shin-ing bright thru the syc - a - mores for me. The new mown hay sends all its fra - grance from the fields I used to  
roam. When I dream a - bout the moon-light on the Wa - bash, then I long for my In - di - an - a home. Back home a - home.

# IRELAND MUST BE HEAVEN

(For My Mother Came from There)

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Words and Music by  
JOSEPH McCARTHY, HOWARD JOHNSON  
and FRED FISHER

Moderately

Ire-land must be Heav-en, for an an - gel came from there. I nev - er knew a liv - ing soul one half as sweet or fair. For her  
eyes are like the star-light, and the white clouds match her hair. Sure Ire-land must be Heav - en, for my moth-er came from there.

# IRISH WASHERWOMAN

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TRADITIONAL

Moderately fast

From the Broadway Musical Production "IRENE"

## IRENE

Copyright © 1919 (Renewed 1947) EMI FEIST CATALOG INC.  
All Rights ReservedWords by JOSEPH MCCARTHY  
Music by HARRY TIERNEY

Moderately (♩ = ♩)

C7 F

I - rene, a lit - tle bit of salt and sweet - ness, I - rene, a dain - ty

Fdim7 Gm7 F D7 Gm7 C7

slip of rare com-plete - ness. Man-ner - i - sm, mag-net - i - sm, eyes of youth in - vit - ing, danc-ing by with glanc-ing eye, the

Bdim7 C7/B♭ F6/A D♭7/A♭ C7 F7 B♭

flush of her ex - cit - ing. Si - ren, the sort who cap-tures hearts to charm them. Care - ful, be - ware!

Bdim7 F/C C7 F C♯dim7 Dm

Now she's here, now she's there, fol - lowed by her set. Up she goes, down she goes, ev - 'ry - bod - y's pet.

B♭ E7/B F/C Cm/E♭ D7 Gm7 C9 C7(♭9) F F

Near or far, there you are, cap-tured in the net of tip-pi-ty witch I - rene O' - Dare. Dare.

From the Paramount Picture "ISN'T IT ROMANTIC"

## ISN'T IT ROMANTIC

Copyright © 1932 (Renewed 1959) by FAMOUS MUSIC CORPORATION  
All Rights ReservedWords and Music by  
LORENZ HART and  
RICHARD RODGERS

Moderately

E♭ B♭7 A♭ B♭7 E♭ B♭7(♯5) E♭ B♭7

Is - n't it ro - man - tic, mu - sic in the night, a dream that can be heard? Is - n't it ro -  
man - tic, mere - ly to be young on such a night as this? Is - n't it ro -

E♭ B♭7 A♭ B♭7 E♭ C7(♭9) Fm C7 Fm B♭7 G7

man - tic? Mov-ing shad-ows write the old - est mag - ic word. I hear the breez-es play - ing  
man - tic? Ev - 'ry note that's sung is like a lov - er's kiss, sweet sym-bols in the moon-light.

1. Cm G7 Cm E♭7 A♭ C7 Fm B♭7 Bdim Cm F7 Edim B♭7

in the trees a - bove, while all the world is say - ing you were meant for love. Is - n't it ro -

2. Cm Am7(♭5) Fm7(♭5) E♭ D♭dim B♭7 E♭

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?



# ISN'T SHE LOVELY

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Words and Music by  
STEVIE WONDER

Moderately bright shuffle (♩ = ♪♩)



Is - n't she love - ly; is - n't she won - der - ful? Is - n't she pre - cious, less than one  
pret - ty, tru - ly the an - gels' best? Boy, I'm so hap - py; we have been  
love - ly, life and love are the same. Life is A - i - sha, the mean - ing

min - ute old? I nev - er thought through love we'd be mak - ing one as love - ly as she.  
heav - en blessed. I can't be - lieve what God has done; through us He's giv - en life to one.  
of her name. Lon - die, it could have not been done with - out you who con - ceived the one.

But is - n't she love - ly, } made from love.  
But is - n't she love - ly, }  
That's so ver - y love - ly, }

2. Is - n't she  
3. Is - n't she  
4. (Instrumental)

From the Paramount Picture "AND THE ANGELS SING"

# IT COULD HAPPEN TO YOU

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately slow



Hide your heart from sight. Lock your dreams at night. It could hap - pen to you.

Don't count stars or you might stum - ble. Some - one drops a sigh and down you tum - ble.

Keep an eye on Spring. Run when church bells ring. It could hap - pen to you.

All I did was won - der how your arms would be. And it hap - pened to me.

Columbia Pictures Presents a Mirage/Punch Production  
a Sidney Pollack Film "TOOTSIE"

# IT MIGHT BE YOU

(Theme from "TOOTSIE")

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Words by ALAN and MARILYN BERGMAN  
Music by DAVE GRUSIN

Slowly

G G/B Bm7 G/B D/C C C/D G

1. Time: I've been pass - ing time - watch - ing trains go by - all of my life; - ly - ing  
(2.) - look - ing back as lov - ers go walk - ing past - all of my life; - won - d'ring

G/B Bm7 G/B D/C C A/C# A7 Gmaj7/D B7/D# Em11 Em7 A9

on the sand - watch - ing sea - birds fly, - wish - ing there would be - some - one - wait - ing home for me. - }  
how they met - and what makes it last. - If I found the place, - would I - re - cog - nize the face? - } Some - thing's  
(3.) sav - ing love - songs and lul - la - bies. - And there's so much more - no one's - ev - er heard be - fore. - }

Chorus: Am7 D D/E Em7 Am7 To Coda ⊕ 1. D C/D 2. D B7/D# Em7 Bridge:

tell - ing me it might be - you. - { 1. 2. It's tell - ing me it might be - you. - 2. All of my life; - So man - y  
3. It's tell - ing me it must be - you. - }

D/E Bm7 Dm7 Am7 Cm G F#m7 Bm7 Em7

qui - et walks - to take. - So man - y dreams - to wake. - And we've so much love - to make - I think we're

G/A A Dmaj7 G7sus G Cmaj7 Bm7 Em7 Am7

gon - na need - some time. - May - be all we need - is time. - And it's tell - ing me it might be - you -

D C/D G Bm7 D/C G/C D7sus G D.S. al Coda

- all of my life. - 3. I've been

⊕ Coda

D/E Em7 Am7 D C/D

- and I'm feel - ing it - 'll just be - you - all of my life. -

G Bm7 D/C G/C D7sus Repeat ad lib. and fade

- May - be it's you. - may - be it's you - I've been wait - ing for all of my life. -

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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Words by IRVING MILLS  
Music by DUKE ELLINGTON

**Rubato**

**Gm Verse:** **E<sup>b</sup>7 D7 Gm E<sup>b</sup>7 D7 Gm**

What good is mel - o - dy? \_ What good is mu - sic \_ if it ain't pos - ses - in' some-thing sweet. \_\_\_\_  
It ain't the mel - o - dy. \_ It ain't the mu - sic. \_ There's some-thing

1.

**Brightly**

**A7 A7(<sup>#</sup>9)/E<sup>b</sup> D7(<sup>#</sup>5) Gm Gm(<sup>#</sup>7)/F<sup>#</sup> Gm7/F Em7(<sup>b</sup>5) E<sup>b</sup>7 D7 Gm**

else that makes the tune com - plete. It don't mean a thing if it ain't got that swing. \_

**C7 E<sup>b</sup>9 G<sup>b</sup>9 Cm7/F B<sup>b</sup>6 D7(<sup>#</sup>5) Gm Gm(<sup>#</sup>7)/F<sup>#</sup> Gm7/F Em7(<sup>b</sup>5)**

(Doo wah, \_ doo wah, doo wah, doo wha, doo wah, \_ doo wah, doo wah, doo wah.) It don't mean a thing, \_ all you

**E<sup>b</sup>7 D7 Gm C7 E<sup>b</sup>9 G<sup>b</sup>9 Cm7/F B<sup>b</sup>6 Fm7**

got to do is sing, (doo wah, \_ doo wah, doo wah, doo wha, doo wah, \_ doo wah, doo wah, doo wah.) It makes no dif-f'rence if \_

**B<sup>b</sup>7 E<sup>b</sup>maj7 Gm7 C7 F7 D7(<sup>#</sup>5) Gm Gm(<sup>#</sup>7)/F<sup>#</sup> Gm7/F Em7(<sup>b</sup>5)**

\_ it's sweet or hot. \_\_\_\_ Just give that rhy-thm ev - 'ry-thing you got. Oh, it don't mean a thing, if it

**E<sup>b</sup>7 D7 Gm C7 E<sup>b</sup>9 G<sup>b</sup>9 Cm7/F B<sup>b</sup>6**

ain't got that swing. \_ (Doo wah, \_ doo wah, doo wah, doo wha, doo wah, \_ doo wah, doo wah, doo wah.)

# IT'S A LONG WAY TO TIPPERARY

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Words and music by  
JACK JUDGE and HARRY WILLIAMS

**Moderate march**

**C G7 C F C G7**

It's a long way \_ to Tip-pe - rar - ry; \_ it's a long way \_ to go. \_\_\_\_ It's a long way \_ to Tip-pe -

**C D7 G7 C G7 C F**

rar - y, \_ to the sweet-est girl I know! \_\_\_\_ Good - bye, \_ Pic-ca - dil - ly, \_ fare - well, Leices-ter

**E C Cdim7 C C/G Am D7 G7 C**

Square. \_\_\_\_ It's a long, long way to Tip-pe - rar - y, but my heart's \_ right there. \_\_\_\_ It's a \_



# IT TAKES A GREAT BIG IRISH HEART TO SING AN IRISH SONG

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Words by AL HERMAN  
Music by JACK GLOGAU

Moderately

Sure, it takes a great big I - rish heart to sing an I - rish song, —

— an I - rish tune with all those en - dear - ing charms, and a voice that's sweet and strong. —

— { Jip, Jip, my lit - tle horse, sure, that's a tune, sir, sung by an I - rish - man,  
Sung by an I - rish - man, sure, that's worth hear - in', songs of my na - tive land,

more pow'r to him, sir! } Ev - 'ry - bod - y sings of Ire - land, but it takes a great big  
good luck to Er - in! }

I - rish heart to sing an I - rish song. Sure, it song. —

From the Metro-Goldwyn-Mayer Motion Picture "LITTLE NELLIE KELLY"

# IT'S A GREAT DAY FOR THE IRISH

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Words and Music by  
ROGER EDENS

Moderately

It's a great day — for the I - rish. — It's a great day — for fair! — { The Be -

side - walks of New York are thick with blar - ney, — for shure you'd think New York was old Kil - lar - ney! — } It's a  
gosh, there's not a cop to stop for raid - ing. — Be - gor - ra, all the cops are out pa - rad - ing! — }

great day — for the Sham - rock, — for the flags in full ar - ray. — { We're feel - ing so in - spir - ish, shure be -  
And as we go a - swing - ing, ev - 'ry

cause for all the I - rish, } It's a great, great — day! It's a day! —  
I - rish heart is sing - ing: }

# IT'S A MOST UNUSUAL DAY

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Words by HAROLD ADAMSON  
 Music by JIMMY McHUGH

Moderately

Chords: F#7/G G Gdim G Am7 D7 F#7/G G Gdim G Am7 D7

It's a most un - u - su - al day. \_\_\_\_\_ Feel like throw-ing my wor - ries a - way, \_\_\_\_\_ as an  
 most un - u - su - al sky, \_\_\_\_\_ not a sign of a cloud pass - ing by, \_\_\_\_\_ And if  
 most un - u - su - al time. \_\_\_\_\_ I keep feel - ing my tem - p'ra - ture climb. \_\_\_\_\_ If my

To Coda ⊕

Chords: G C C#dim G/D D G/D Bm Em7 A7 D7 D7 D9

old na - tive born Cal - i - for - nian would say, it's a most un - u - su - al day. \_\_\_\_\_ There's a u - su - al  
 I want to sing, throw my heart in the ring, it's a most un -  
 heart won't be - have in the u - su - al way, well, there's on - ly

Chords: G Em7 Ebdim7 Dm7 G7 Cmaj7 C6 Em7 Ebdim7 Dm7 G7

day. \_\_\_\_\_ There are peo - ple \_\_\_\_\_ meet - ing peo - ple. \_\_\_\_\_ There is sun - shine \_\_\_\_\_ ev - 'ry -

D.S. % al Coda

Chords: Cmaj7 C6 Em7 A7 Dmaj7 D6 Am7 D7 Am7 D7

where. \_\_\_\_\_ There are peo - ple \_\_\_\_\_ greet-ing peo - ple, \_\_\_\_\_ and a feel - ing of spring in the air. \_\_\_\_\_ It's a

⊕ Coda

Chords: Em7 A7 D7 G Am7/G D7/G G Am7 D7 G Am7 D7 G

one thing to say: \_\_\_\_\_ It's a most un - u - su - al, most un - u - su - al, most un - u - su - al day. \_\_\_\_\_

# IT'S A RAGGY WALTZ

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By DAVE BRUBECK

Swinging waltz tempo (♩ =  $\frac{3}{4}$ )

Chords: G Am/G Gdim G7 C7 C#dim G7 G E7 A7 D7 G C/G G G7

More gentle

Chords: Cmaj7 Bm7 Em7 Bbm7 Eb7 Abmaj7 Ab6 Gm7 C7 Fm7 Bb7 Em7 Eb7(#11) D7 G Am/G Gdim G7 C7 C#dim G7 G E7 A7 D7 G G7 C/G G



# IT'S ALL IN THE GAME

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Words by CARL SIGMAN  
Music by CHARLES G. DAWES

Moderately slowly

C13 F Gm7 C9 F C13 F Gm7 /C F

Man-y a tear has to fall, but it's all in the game, all in the won-der-ful game that we know as love.

F6 G7 C Fm(maj7) C Cdim7 C Dm7 G7 C7 Cdim7

You have words with him, and your fu-ture's look-ing dim; but these things your heart can rise a - bove.

C7 F Gm7 C9 F C13 F Gm7 /C F

Once in a while, he won't call, but it's all in the game. Soon, he'll be there at your side with a sweet bou-quet,

F6 Am7 Dm7 G7 F/C C9 F

and he'll kiss your lips, and ca-ress your wait-ing fin-ger-tips, and your hearts will fly a - way.

From the Paramount Picture "MISSISSIPPI"

# IT'S EASY TO REMEMBER

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Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly Verse:

Fm7 Bb7 Eb Fm7 Bb7 Eb Eb7 Ab

With you, I owned the earth. With you, I ruled cre-a-tion. No you, and what's it

Fm7(b5) Eb/Bb Abm/Cb F7/C Fm7(b5)/Cb Bb7 N.C. Fm7 Bb7 Eb

worth? It's just an im-i-ta-tion. Your sweet ex-pres-sion, the smile you gave me, the way you

whis-per, "I'll al-ways love you." I know it's

Fm7 Bb7 Eb Eb+ Ab Eb/G Fm7 Eb/Bb Bb9 Eb/G Fm7 Bb7

looked when we met, It's } eas-y to re-mem-ber but so hard to for-get. I hear you

o-ver and yet, it's }

1. Eb Bbm7 Eb7 Abmaj7 Ab6 Bbm7 Eb7 Abmaj7 Ab6 Abm7 Db9

get. So, I must dream to have your hand ca-ress me, fin-gers press me tight. I'd rath-er dream than have that

Gbmaj7 Gb6 Bb/F Cm7/F F7 Bb Bb7 Fm7 Bb7 Eb

lone-ly feel-ing steal-ing through the night. Each lit-tle mo-ment is clear be-fore me, and though it

Fm7 Bb7 Eb Eb+ Ab Eb/G Db9 Eb/Bb Bb9 Eb

brings me re-gret, it's eas-y to re-mem-ber and so hard to for-get.



# I'VE BEEN WORKING ON THE RAILROAD

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TRADITIONAL

Moderately

G C Cm6 G A7  
 I've been work-ing on the rail - road, all the live-long day. I've been work-ing on the rail - road, to pass the time a -  
 D7 G G7 C Am6 B7 C C#dim7 G/D  
 way. Don't you hear the whis-tle blow - ing, "Rise up so ear-ly in the morn"? Don't you hear the cap-tain shout - ing:  
 D7 G C A7 D7 G D7 G  
 "Din - ah, blow your horn"? Di-nah, won't you blow, Di-nah, won't you blow, Di-nah, won't you blow your horn? — Di-nah, won't you blow,  
 C A7 D7 G A7  
 Di-nah, won't you blow, Di-nah, won't you blow your horn? Some-one's in the kitch-en with Di - nah, some-one's in the kitch-en I  
 D7 G G7 C C#dim7 G/D D7 G  
 know. — Some-one's in the kitch-en with Di - nah, strum-min' on the old ban - jo and sing - in', fee, fie,  
 3 A7 3 D G G7 C 3 C#dim7 G D7 G  
 fid-dle-ee-i - o, fee, fie, fid-dle-ee-i - o, — fee, fie, fid-dle-ee-i - o, strum-min' on the old ban - jo.

# I'VE GOT THE WORLD ON A STRING

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Words by TED KOEHLER  
Music by HAROLD ARLEN

Moderately (♩ = ♩<sup>x</sup>)

F D7 Gm Bbm F E Eb7 D7 Db7  
 I've got the world on a string, — sit - tin' on a rain-bow. Got the string a - round my fin - ger.  
 song that I sing, — I can make the rain go, an - y time I move my fin - ger.  
 1. 2.  
 Gm7 C7 Abdim C7/G Gm7 C7 F Dm7 G13 C7 F Gm7 C F  
 What a world, what a — life. } I'm in love! I've got a love. — Life is a beau-ti - ful thing, —  
 Luck - y me, can't you — see?  
 A7 D7 G7 G+ Gm C7  
 — as long as I hold the string. — I'd be a sil-ly so-and - so, if I should ev-er let go. — I've got the  
 F D7 Gm Bbm F G7 Gm7 C7 F  
 world on a string, — sit-tin' on a rain-bow. Got the string a-round my fin - ger. What a world, what a — life. I'm in love!

# IT'S SO HARD TO SAY GOODBYE TO YESTERDAY

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Words and Music by  
FREDDIE PERREN and CHRISTINE YARIAN

*Slowly* *Verse:*

E(2) Bsus B B/A A E/F# F#m7 A A6

1. How do I \_\_\_\_\_ say good - bye \_\_\_\_\_ to what \_\_\_\_\_ we had? \_\_\_\_\_ The good times \_\_\_\_\_ that made us

E2 E F#m7 Bsus B E G#7 C#m C#m/B

laugh \_\_\_\_\_ out-weighed the bad. \_\_\_\_\_ I thought we'd get \_\_\_\_\_ to see for - ev - er - but for - ev - er's \_\_\_\_\_ gone \_\_\_\_\_ a -

A6 Am6 E(2) Bsus A6 Am6 E(2) E(2)

way. It's so hard \_\_\_\_\_ to say - good - bye \_\_\_\_\_ to yes - ter-day. \_\_\_\_\_ 2. I don't \_\_\_\_\_ And I'll

*Chorus:*

E G#7 C#m C#m/B A Am E(2)

take \_\_\_\_\_ with me the mem-o - ries \_\_\_\_\_ to be my sun - shine \_\_\_\_\_ af-ter the rain. \_\_\_\_\_ It's so hard \_\_\_\_\_ to say - good -

Bsus A6 Am6 E(2) A N.C.

bye \_\_\_\_\_ to yes - ter-day. \_\_\_\_\_ And I'll rain. \_\_\_\_\_ It's so

E(2) Bsus A6 Am6 E(2)

hard \_\_\_\_\_ to say - good - bye \_\_\_\_\_ to yes - ter-day. \_\_\_\_\_

## Verse 2:

I don't know where this road is going to lead.  
All I know is where we've been and what we've been through.  
If we get to see tomorrow, I hope it's worth all the pain.  
It's so hard to say goodbye to yesterday.  
(To Chorus:)

From the Broadway Musical Production "ANNIE"

# IT'S THE HARD-KNOCK LIFE

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Words by MARTIN CHARNIN  
Music by CHARLES STROUSE

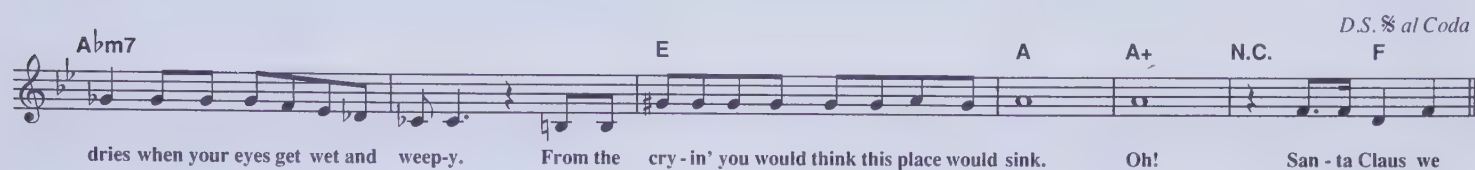
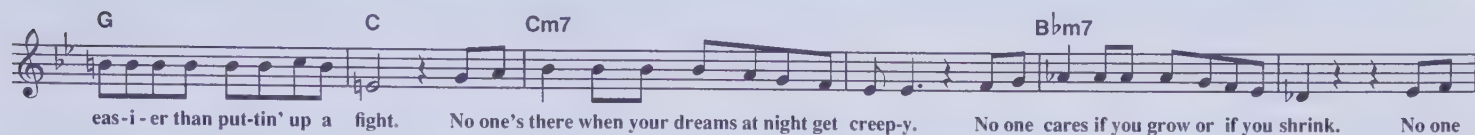
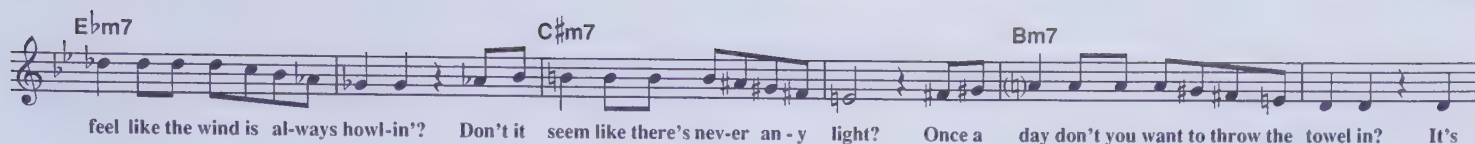
*Moderately*

Bb F Bb Dm Bb/D Eb Dm Eb

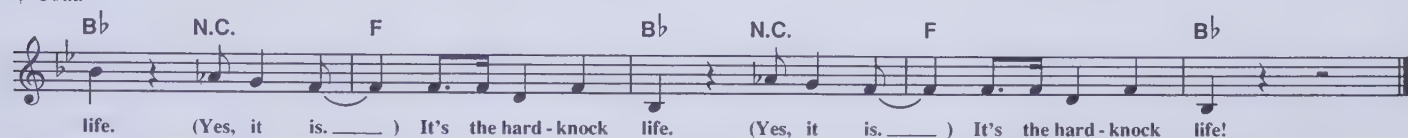
It's the hard-knock life for us! It's the hard - knock life for us! 'Stead-a treat-ed we get tricked,  
speak of, so, it's the hard - knock row we hoe, Cot-ton blank-ets 'stead - a wool,  
nev - er see. San-ta Claus; what's that? Who's he? No one cares for you a smidge

*To Coda* Dm F Bb Bb

'stead - a kiss-es we get kicked. } It's the hard-knock life! Got no folks to life! Don't it  
emp - ty bel-lies 'stead - a full. }  
when you're in an or - phan-age. }



$\oplus$  *Coda*



*From the Musical "LITTLE ME"*

## I'VE GOT YOUR NUMBER

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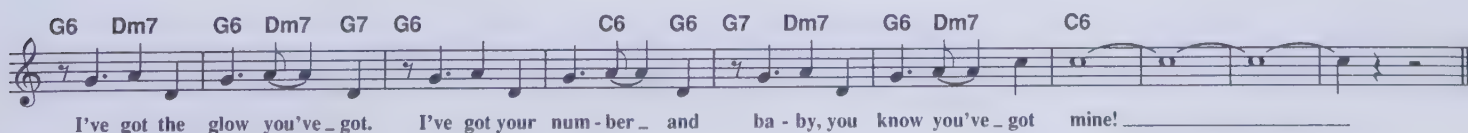
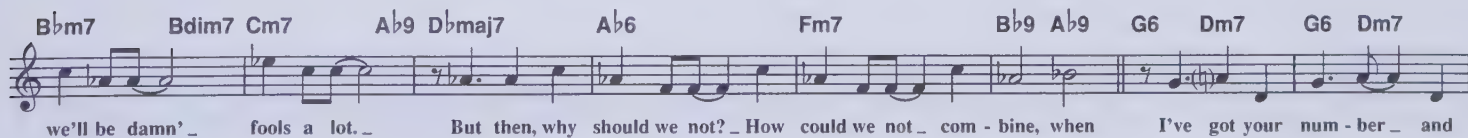
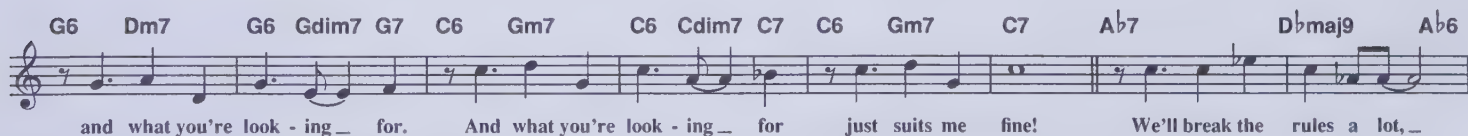
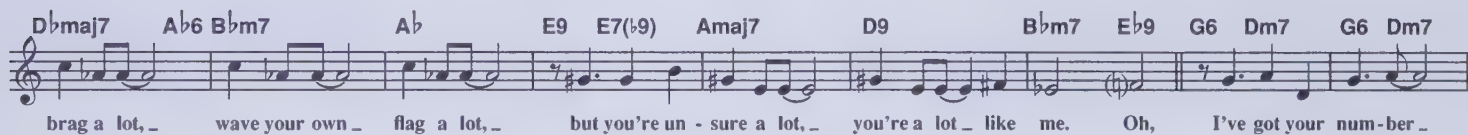
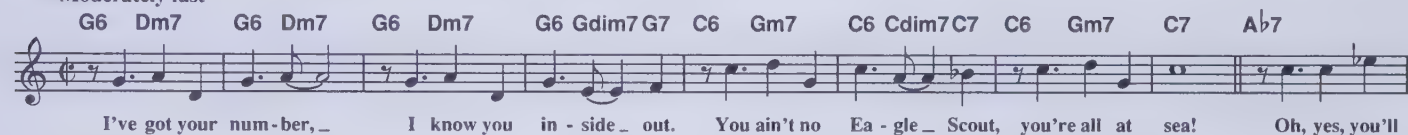
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Lyric by CAROLYN LEIGH

Music by CY COLEMAN

*Moderately fast*



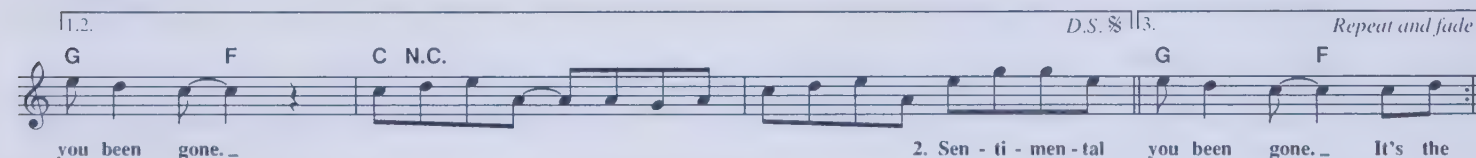
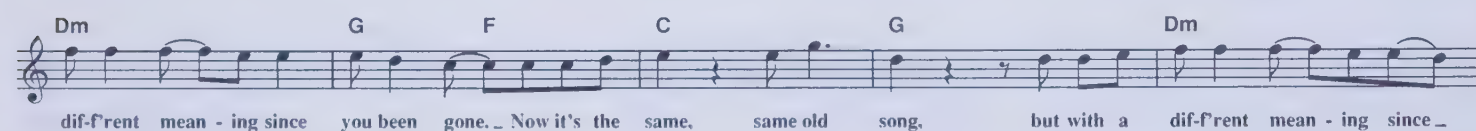
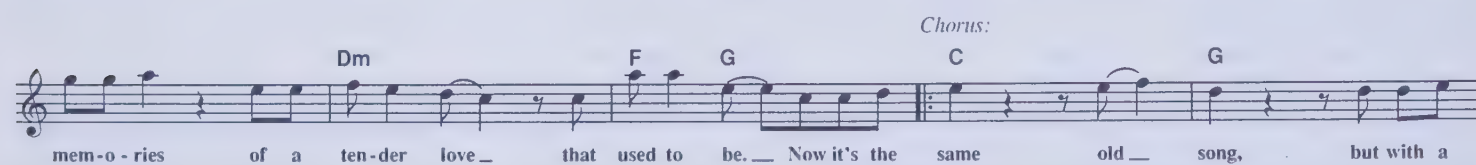
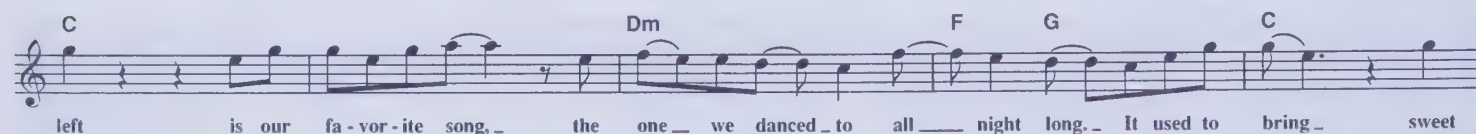
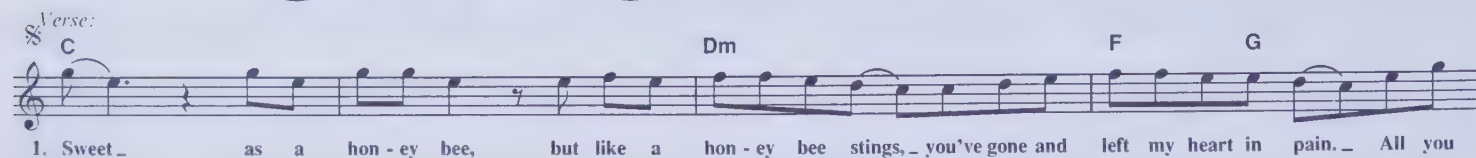


## IT'S THE SAME OLD SONG

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Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER  
and BRIAN HOLLAND

Moderate rock  
N.C.



Verse 2:  
Sentimental fool am I  
To hear a love song and wanna cry.  
But the melody keeps haunting me,  
Reminding me how in love we used to be.  
Keep hearing the part that used to touch our heart,  
Saying together forever; breaking up never.  
(To Chorus:)

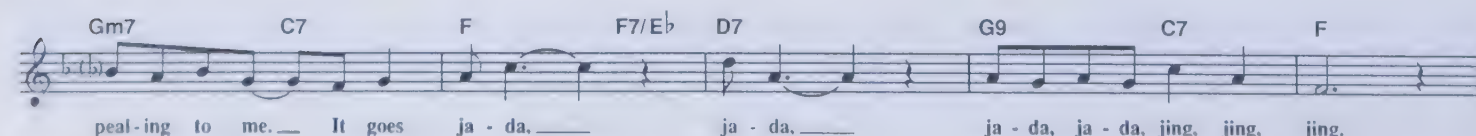
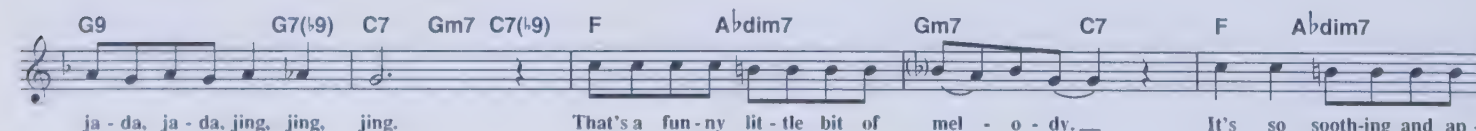
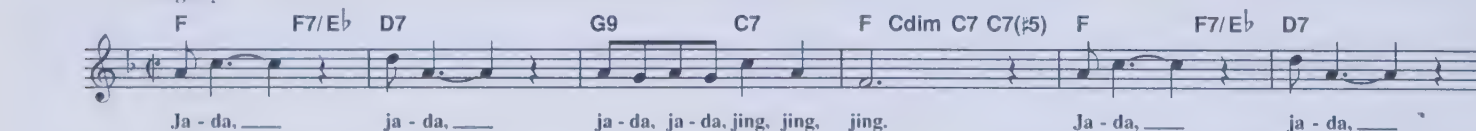
Verse 3:  
Precious memories keep-a lingering on.  
Every time I hear our favorite song;  
Now you're gone; left this emptiness.  
I only reminisce the happiness we spent;  
We used to dance to the music,  
Make romance to the music.  
(To Chorus:)

## JA-DA

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Words and Music by BOB CARELTON  
Revised Lyric and Arrangement by  
NAN WYNN and KEN LANE

Brightly

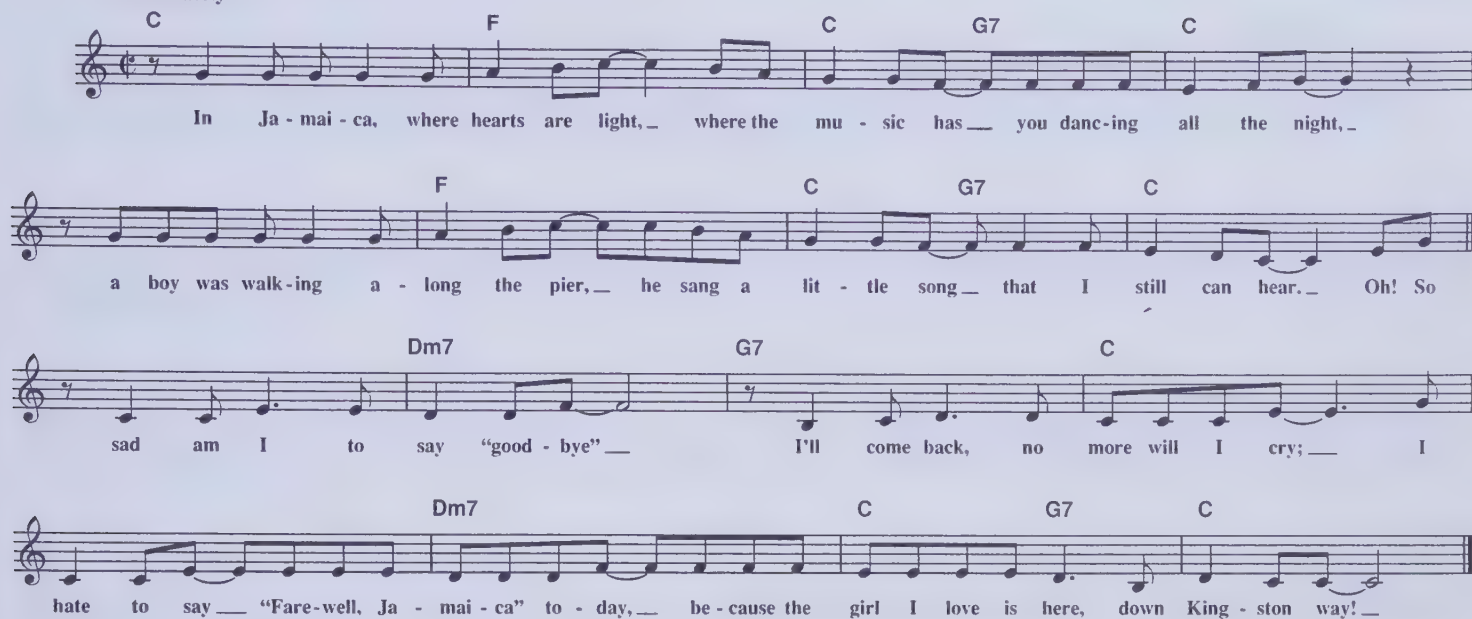


# JAMAICA FAREWELL

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TRADITIONAL

Moderately



In Ja - mai - ca, where hearts are light, where the mu - sic has you danc - ing all the night,  
 a boy was walk - ing a - long the pier, he sang a lit - tle song that I still can hear. Oh! So  
 sad am I to say "good - bye" I'll come back, no more will I cry; I  
 hate to say "Fare - well, Ja - mai - ca" to - day, be - cause the girl I love is here, down King - ston way!

# JAMBALAYA

(on the Bayou)

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Words and Music by  
HANK WILLIAMS

Moderately Verse:



Good-bye, 1. Joe, me got - ta go, me oh my oh. Me got - ta go pole the pi - rogue down the  
 (2.) daux, Fon - tain - eaux, the place is buzz - in'. Kin - folk come to see Y - vonne by the  
 bay - ou. My Y - vonne, the sweet - est one, me oh my oh. } Son of a gun, we'll have big  
 doz - en. Dress in style and go hog wild, me oh my oh. }  
 Chorus:  
 fun on the bay - ou Jam - ba - la - ya and a craw - fish pie and fil - let gum - bo, 'cause to -  
 night I'm gon - na see my ma cher a - mi - o. Pick gui - tar, fill fruit jar and be gay - o.  
 Son of a gun, we'll have big fun on the bay - ou. 2. Thi - bo - bay - ou.

Verse 3:

Settle down far from town, get me a pirogue,  
And I'll catch all the fish in the bayou.  
Swap my mon to buy Yvonne what she need-o.  
Son of a gun, we'll have big fun on the bayou.  
(To Chorus:)

From the United Artists Motion Picture "DR. NO"  
**THE JAMES BOND THEME**

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By MONTY NORMAN

Moderately

Em Em(♯5) Em6 Em(♯5) Em Em(♯5) Em6 Em(♯5) Em Em(♯5) Em6 Em(♯5) Em Em(♯5)

To Coda ⊕

Em6 Em(♯5) Em Em(♯5) Em6 E(♯5) Em Em(♯5) Em6 Em(♯5) Em Em(♯5) Em6 Em(♯5)

Em Em(♯5) Em6 Em(♯5) Em Em(♯5) Em6 Em(♯5) Em Em(♯5) Em6 Em(♯5) Em Em(♯5) Em6 Em(♯5)

Em Em(♯5) Em6 Em(♯5) Em B7/E Em6 B7/E Em B7/E Em6 B7/E Em6/9

D.S. al Coda

⊕ Coda

Em Em(♯5) Em6 Em(♯5)

Em Em6/9

**JEANIE WITH THE LIGHT BROWN HAIR**

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STEPHEN C. FOSTER

Moderately

B♭ F Fdim7 F Dm B♭ F G7 C7 B♭

I dream of Jean - ie with the light brown \_ hair, borne, like a va - por, on the sum - mer air. I  
 sigh for Jean - ie, but her light form \_ strayed far from the fond hearts 'round her na - tive glade. Her

F Fdim7 F C G7 C/G G7 C C7

see her trip - ping where the bright streams \_ play, hap - py as the dai - sies that dance on her way. Man - y were the wild notes her  
 smiles have van - ished and her sweet songs \_ flown, flit - ting like the dreams \_ that have cheered us and gone. Now the nod - ding wild flow'rs may

F B♭ F A7 Dm G7 C B♭ F

mer - ry voice would pour. Man - y were the blithe birds that war - bled them o'er. I dream of Jean - ie with the  
 with - er on the shore, while her gen - tle fin - gers will cull them no more. I sigh for Jean - ie with the

Fdim7 F Dm B♭ F/A B♭ 1. F/C C7 F 2. F/C C7 F

light brown \_ hair, float - ing like a va - por on the soft, sum - mer air. I soft sum - mer air.  
 light brown \_ hair, float - ing like a va - por on the



# JENIFER JUNIPER

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Words and Music by  
DONOVAN LEITCH

Moderately

B $\flat$ /F F B $\flat$ /F F C7 B $\flat$ /F F B $\flat$ /F F

Jen-i - fer \_ Jun-i - per, \_ { lives up-on the hill, \_ }  
rides a dap-pled mare, \_ } Jen-i - fer \_ Jun-i - per, \_

C7 F C7 F C7 B $\flat$

{ sit-ting ver-y still, \_ Is she sleep-ing? I \_ don't think \_ so. Is she breath-ing? Yes, \_ ve-ry \_ low. What-cha do-in', Jen -  
li-lacs in her hair, \_ Is she dream-ing? Yes, \_ I think \_ so. Is she pret - ty? Yes, \_ ev-er \_ so. What-cha do-in', Jen -

C7 Gm7/C C7 F B $\flat$ /F C7/F F B $\flat$  F F C7 F B $\flat$  C7 B $\flat$ /F F

- i - fer, \_ my love? \_ } I'm think-ing of \_ what it would be \_ like if she loved me. \_  
- i - fer, \_ my love? \_ }

C7 F Am B $\flat$  C7 Gm7/C C7 C6 C9

You know just late - ly \_ this hap-py song, \_ it came a - long \_ and I like to some-how try \_ and tell \_ you:

B $\flat$ /F F B $\flat$ /F F C7 B $\flat$ /F F B $\flat$ /F F C7

Jen-i - fer \_ Jun-i - per, \_ hair of gold-en flax, \_ Jen-i - fer \_ Jun-i - per \_ longs for what she lacks. \_

F C7 F C7 B $\flat$

\_ Do you like her? Yes, \_ I do, \_ sir. Would you love her? Yes, \_ I would, \_ sir. What-cha do-in', Jen -

C7 Gm7/C C7 F B $\flat$ /F F C7 F B $\flat$ /F F C7 F B $\flat$ /F F

- i - fer, \_ my love? \_ Jen-i-fer Jun-i - per, \_ Jen-i-fer Jun-i - per, \_ Jen-i-fer Jun-i - per. \_

(I Got Spurs That)

# JINGLE JANGLE JINGLE

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Words by FRANK LOESSER  
Music by JOSEPH J. LILLEY

C7 F Gm C7 F Gm7 C7 F B $\flat$  C7 F Gm7 C7

I got spurs that jin-gle jan-gle jin-gle, \_ as I go rid-in' mer-ri-ly a - long. \_ And they  
sing, "Oh, ain't you glad you're sin-gle!", \_ and that song ain't so ver-y far from wrong. \_

F7 B $\flat$  F C7 F G7 C7 F

\_ Oh, Lil-lie Belle, \_ oh, Lil-lie Belle, \_ though I may have done some fool-in', this is why I nev-er fell. I got spurs that  
sing, "Oh,

Gm C7 F Gm7 C7 F B $\flat$  C7 F C7 F Am7 Gm7 C7 F

jin-gle jan-gle jin-gle \_ as I go rid-in' mer-ri-ly a - long. \_ And they wrong. So I'll jin-gle on a - long. \_  
ain't you glad you're sin-gle," \_ and that song ain't so ver-y far from

# JESU, JOY OF MAN'S DESIRING

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By J.S. BACH

Moderately

Chord symbols and musical notation are provided for each staff. The score includes various guitar-specific notations such as natural harmonics (7, 8, 9, 10, 12) and a trill. The piece concludes with a double bar line and repeat signs.

# JESUS IS LOVE

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Words and Music by  
LIONEL B. RICHIE, JR.

Slowly

Verse:

1. Fa-ther, \_ help your chil - dren, \_ and don't let them fall \_ by the side of the road. \_ Um, \_ and

teach them \_ to love one an - oth - er, \_ and heav-en might find \_ a place in their hearts; \_ 'cause Je -

*Chorus:*

sus \_ is love. \_ He won't let you down, \_ and I know \_ He's \_ mine \_ for -

1. ev - er, \_ ah, \_ in my heart. \_ 2. We've got to ev - er, \_ ah, \_ in my heart, \_

Verse 2:

We've got to walk on through temptation,  
'Cause His love and His wisdom will be our helping hand.  
And I know the truth and His word  
Will be our Salvation.  
Lift up our hearts and be thankful and glad  
That Jesus is love. (To Chorus:)

# JOHNNY ANGEL

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Words by LYN DUDDY  
Music by LEE POCKRISS

Moderately

John - ny An - gel, \_ how I love him. \_ He's got some-thing that I can't re - sist. But he

An - gel, \_ how I want him. \_ How I tin - gle when he pass - es by. Ev - 'ry

An - gel, \_ 'cause I love him. \_ And I pray that some-day he'll love me. And to -

does - n't e - ven know that I ex - ist. \_ John - ny fly. \_ I'm in

time he says, "Hel - lo" my heart be - gins to

geth - er we will see how love - ly heav'n can

be. \_ heav-en. \_ I get car - ried a - way. I dream of him and me and how it's gon - na be. Oth - er

fel - las \_ call me up for a date but I just sit and wait, \_ I'd rath - er con - cen - trate for John - ny



## JINGLE BELLS

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Words and Music by  
JAMES PIERPONT

Brightly

Musical score for the song "O-er the Fields We Go". The score is written on three staves. The first staff contains the first line of the song, the second staff the second line, and the third staff the third line. Chords are indicated above the notes. The lyrics are written below the notes.

G C Am D7 G D7 G D7  
 Dash-ing through the snow, in a one-horse o - pen sleigh; o'er the fields we go, laugh-ing all the way. Just  
 Now the ground is white, go it while you're young, take the girls to - night, and sing a sleigh-ing song.

C Am G D7 G D7  
 Bells on bob-tail ring, mak-ing spir-its bright; what fun it is to ride and sing a sleigh-ing song to - night. } Oh!  
 get a bob-tail nag, two for - ty for his speed and hitch him to an o - pen sleigh and crack, you'll take the lead! }

G C G A7 D7  
 Jin - gle bells, jin - gle bells, jin - gle all the way; oh what fun it is to ride in a one-horse o - pen sleigh. Hey!  
 Jin - gle bells, jin - gle bells, jin - gle all the way; oh what fun it is to ride in a one-horse o - pen sleigh!

## JOLLY OLD ST. NICHOLAS

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## TRADITIONAL

**Cheerfully**

The first system of musical notation is for the first line of the song. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. Above the staff, the chords Bb, F7, Gm, Dm, Eb, Bb, F, and F7 are indicated. Below the staff, the lyrics for three verses are provided.

1. Jol - ly old Saint Nich - o - las, lean your ear this way, Don't you tell a sin - gle soul what I'm going to say.  
 2. John - ny wants a pair of skates; Su - zy wants a sled, Nel - lie wants a pic - ture book, yel - low, blue and red.  
 3. When the clock is strik - ing twelve, when I'm fast a - sleep, Down the chim - ney broad and black, with your pack you'll creep.

The second system of musical notation continues the melody from the first system. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. Above the staff, the chords Bb, F7, Gm, Dm, Eb, Bb, F7, Bb, and Bb are indicated. Below the staff, the lyrics for the continuation of the three verses are provided.

Christ - mas Eve is com - ing soon. Now, my dear old man, whis - per what you'll bring to me; tell me if you can. know.  
 Now I think I'll leave to you what to give the rest, Choose for me, dear San - ta Claus, you will know the best.  
 All the stock - ings you will find hang - ing in a row, Mine will be the short - est one, you'll be sure to

# JOY TO THE WORLD

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Words by ISAAC WATTS  
Music by LOWELL MASON

## Majestically

1. Joy to the world! The Lord is come: let earth re-ceive her  
2. Joy to the world! The Sav-ior and reigns: let men their songs her  
3. He rules the world with truth and grace and makes the na-tions

King. Let ev-'ry heart pre-pare Him room. And heav'n and na-ture  
play. While fields and floods, rocks, hills and plains re-peat the sound-ing  
prove the glo-ries of His right-eous-ness, and won-ders of His

sing, and heav'n and na-ture sing, and heav'n and heav'n and na-ture sing, love,  
joy, re-peat the sound-ing joy, re-peat re-peat the sound-ing joy,  
love, and won-ders of His love, and won-ders, won-ders of His

## JOHNSON RAG

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Words by JACK LAWRENCE  
Music by GUY HALL  
and HENRY KLEINKAUF

Brightly (♩ =  $\frac{3}{4}$ )

**Chorus:**

Hep, hep, there goes the John-son Rag. Hoi, hoi, there goes the lat-est shag. Ho, ho, it real-ly  
jump, don't let your left foot drag. Jeep, jeep, it's like a game of tag. Juke, juke, it's e-ven  
zig, then add a zig, zig, zag. Zoop, zoop, just let your shoul-ders wag. Zoom, zoom, and now it's

**Verse:**

is - n't a gag. Hep, hep, there goes the John-son Rag. Jump, John-son Rag. John-son Rag. If you're feel - in'  
good for a stag. Jump, jump, and do the and do the  
right in the bag. Get hep, and do the

**Bridge:**

in the groove, it sends you out of the world. Fun-ny how it makes you move. I don't wan-na coax, but don't be a "Mokes." Zig,

## THE JOINT IS JUMPIN'

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Words by ANDY RAZAF and J.C. JOHNSON  
Music by THOMAS "FATS" WALLER

Bright swing

**Chorus:**

This joint is jump - in', it's real-ly jump - in', come in cats an' check your hats. I mean this joint is jump -  
This joint is jump - in', it's real-ly jump - in'. Ev-'ry Mose is on his toes, I mean the joint is jump -

**Verse:**

- in'. The pi-an-o's thump - in', the danc-ers bump-in'. This here spot is more than hot, in fact the joint is jump - in'.  
- in'. No time for talk - in', it's time for walk-in'. (Yes!) Grab a jug and cut the rug, I mean this joint is jump - in'.

**Bridge:**

Check your weap-ons at the door, be sure to pay your quar-ter. Burn your leath-er on the floor, grab an-y bod-y's daugh-ter.  
Get your pig feet, beer and gin, there's plen-ty in the kitch-en. Who is that that just came in? Just look at the way he's switch - in'.

**Chorus:**

The roof is rock - in', the neigh-bor's knock - in'. We're all bums when the wag-on comes. I mean  
Don't mind the hour, 'cause I'm in pow - er. I got bail if we go to jail I mean

**Bridge:**

— this joint is jump-in'. Let it beat! — this joint is jump-in'. This joint is jump - in', it's real-ly jump - in'. We're all bums when the

**Chorus:**

wag-on comes, I mean this joint is jump - in'. (Spoken:) Don't give your right name. No, No, No!



# JOY TO THE WORLD

(Popular Song)

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Words and Music by  
HOYT AXTON

**Moderately**

Verse:

D C G B $\flat$  F C D $\flat$  D N.C. C D $\flat$  D N.C.

1. Je-re-mi-ah was a bull - frog, was a good friend of mine. —  
 (2.) If I were the king of the world, tell you what I'd do, —  
 (3.) know I love the la - dies, love to have my

— Nev-er un-der-stood a sin-gle word he said, — but I helped him a - drink-in' his wine. — Yes, he  
 fun. I'm a throw a - way the cars and the bars and the wars, and make sweet love to you. — Yes, I'd  
 I'm a high night fly - er and a rain-bow ri - der, a straight shoot-in' son - of - a - gun, — yes, a

**Chorus:**

G7 Em7/A D D A D A D D7/C

al - ways had some might-y fine wine. } Sing-ing joy to the world, all — the boys and girls — now. Joy to the fish-es in the  
 make sweet love to you. — }  
 straight shoot-in' son - of - a - gun. — }

To Coda  $\Theta$  1. 2. D.S.  $\S$  al Coda

G/B B $\flat$  D A7 D C D $\flat$  D D A D D7 B $\flat$  D C D $\flat$  D

deep blue sea, — joy to you and me. — (Inst. solo ... end solo) 3. You

$\Theta$  Coda

N.C. E A N.C. E A N.C. E A N.C. E A

— Joy — to — the world, all — the boys and girls. — Joy — to — the world, joy — to you and me.

D A D A D D7/C G7/B B $\flat$  D/A A D Repeat and fade

Joy to the world, all — the boys and girls. Joy to the fish-es in the deep blue sea, — joy to you and me. —

# JUNE NIGHT

(Just Give Me a June Night, The Moonlight and You)

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Words by CLIFF FRIEND  
Music by ABEL BAER

**Moderately**

F7 B $\flat$  F7( $\sharp$ 5) B $\flat$  Fm G+ G7 C7 Gm7 C7

Just give me — a June night, — the moon - light — and you. —  
 hold you, — en - fold you, — then dreams will — come

F7 B $\flat$  Gm7 C7 F7

In my arms, — with all your charms, — 'neath stars a - bove, — and we'll make love, — I'll

Cm G7sus G7 Cm G7 Cm7 B $\flat$  Dm7 G7 B $\flat$ m6 C7 C9 F7 B $\flat$ 6

true. — So give me — a June night, — the moon - light — and you. —



From "HERE IN MY HEART"  
**JUNE IN JANUARY**

Words and Music by  
 LEO ROBIN and  
 RALPH RAINGER

Moderately

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It's June in Jan - u - ar - y be - cause I'm in love. It al - ways is spring in my heart, with you in my arms. —

— The snow is just white blos - soms that fall from a - bove. And here is the rea - son my dear, your mag - i - cal charms. —

— The night is cold, the trees are bare. But I can feel the scent of ros - es in the air. It's

June in Jan - u - ar - y be - cause I'm in love. But on - ly be - cause I'm in love with you. —

**JUST FRIENDS**

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Lyric by SAM M. LEWIS  
 Music by JOHN KLENNER

Moderately

Just friends, — lov - ers no more. — Just friends, — but not like be - fore. — To

think of what we've been, and not to kiss a - gain seems like pre - tend - ing — it is - n't the end - ing. — Two

friends — drift - ing a - part; — two friends, — but one bro - ken heart. — We

loved, we laughed, we cried, and sud - den - ly love died. The sto - ry ends, and we're just friends. —

## JUST A CLOSER WALK WITH THEE

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K. MORRIS

Slowly

Verse:

**C** **C/E** **E<sup>b</sup>dim7** **Dm7** **G7** **Dm7** **G7** **Dm7** **C** **C7**

I am weak but thou art strong, Je - sus, keep me from all wrong. I'll be sat - is - fied as  
In this world with toil and - snare, if I fal - ter, Lord, who cares. Who will all my bur - dens

**F** **F<sup>#</sup>dim7** **C/G** **G7** **C** **Chorus:** **C/E** **E<sup>b</sup>dim7** **Dm7** **G7**

long as I walk, let me walk close to Thee. } Just a clos - er walk with thee,  
bear? None but Thee, dear Lord, none but Thee. }

**Dm7** **G7** **G11** **C** **C7** **F** **E<sup>b</sup>dim7** **C/E** **F** **G7** **C** **C**

grant it Je - sus is my plea, Dai - ly walk - ing close to Thee. Let it be, dear Lord, let it be. be.

## JUST DROPPED IN (To See What Condition My Condition Was In)

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Words and Music by  
MICKEY NEWBURY

Moderately

Verse:

**Em**

1. Jumped up this morn - ing with the sun down shin - ing in. Found my bro - ken mind in a brown pa - per bag, but

**B7** **Em** **Am** **Em**

then I tripped on a cloud and fell eight miles high. Tore my mind on the jag - ged sky. I just dropped in to

**Chorus:** **B7** **Em** **Em**

see what con - di - tion my con - di - tion was in. Pushed my soul in a deep, dark hole and fol - lowed it in; when I

**B7** **Em** **Am**

met my - self crawl - ing out as I was crawl - ing in. Got up so tight I could - n't un - wind; saw so much it near - ly

**Em**

broke my mind. I just dropped in to see what con - di - tion my con - di - tion was in. di - tion was in.

Verse 2:

Someone painted, "April-fool" in big black letters on a dead end sign.  
I had my foot in the gas when I left the road and blew out my mind.  
Eight miles out of Memphis and I got no spare,  
Eight miles straight up downtown somewhere.  
I just dropped in to see what condition my condition was in.  
(To Chorus:)

# JUST MY IMAGINATION

(Running away with Me)

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Words and Music by  
NORMAN WHITFIELD and  
BARRETT STRONG

**Moderately**

**Verse:**

1. Each day, through my win-dow, I  
watch her as she pass-es by. I say to my-self: "You're such a luck-y guy."  
To have a girl like her is tru-ly a dream come true. Out of all the fel-lows in the  
world, she be-ongs to me. 1. But it was just my i-mag-i-na-tion run-ning a-way with me. It was  
just my i-mag-i-na-tion run-ning a-way with me. Ooh. way with me.  
way with me. Ev-'ry night, on my knees, I pray, "Dear Lord, hear my plea: don't ev-er let an-oth-er  
take her love from me or I would sure-ly die." Her love is heav-en-ly; when her arms en-fold me,  
I hear a ten-der rhap-so-dy. But in re-al-i-ty, she does-n't e-ven know me.

**Chorus:**

**Bridge:**

**Verse 2:**

Soon we'll be married  
And raise a family;  
A cozy little home out in the country  
With two children, maybe three.  
I tell you, I  
Can visualize it all;  
This couldn't be a dream,  
For too real it all seems.  
(To Chorus:)

**Chorus 2:**

But it was just my imagination, once again,  
Running away with me.  
Tell you it was just my imagination  
Running away with me.  
(To Bridge:)

**Chorus 3: Repeat Chorus 2**



# JUST THE TWO OF US

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Words and Music by  
RALPH MacDONALD, WILLIAM SALTER  
and BILL WITHERS

Moderate funk rock

**Verse:**

I see the cry-stal rain-drops fall and the beau-ty of it all is when the sun comes shin-ing through —  
 We look for love, no time for tears, wast-ed wa-ter's all that is, and it don't make no flow-ers grow. —  
 I hear the crys-tal rain-drops fall on the win-dow down the hall, and it be-comes the morn-ing dew. —

to make those rain-bows in my mind when I think of you some-time and I want to spend — some time with  
 Good things might come to those who wait, but not for those who wait too late, we've got to go — for all we  
 And dar-ling when the morn-ing comes and I see the morn-ing sun I want to be — the one with

**Chorus:**

you. —  
 know. — } Just — the two of us, we can make it if — we try, — just the two of us. (Just the two —  
 you. — } of us.) Just — the two of us, build-ing cas-tles in — the sky, — just the two of us, you and I. —

1. D.S. § 2.4. To next strain 3.5.6 Repeat ad lib. and fade

Just the

1.3. 2. D.S.S. § § 4. D.C.

Just the

# JUST YOU, JUST ME

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Music by  
JESSE GREER

Moderately

Just you, just me; let's find a co-zy spot, to cud-dle and coo.  
 Just us, just we; I've missed an aw-ful lot, my trou-ble is

you. — Oh, gee! What are your charms — for? What are my arms for? Use your i-mag-i-na-tion!

Just you, just me; I'll tie a lov-er's knot 'round won-der-ful you!

## KAW-LIGA

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Words and Music by  
HANK WILLIAMS and  
FRED ROSE

Moderately

Verse:

Dm

1. Kaw - li - ga was a wood - en in - di - an stand - ing by the door. — He fell in love with an  
(2.) al - ways wore his Sun - day feath - ers and held a tom - a - hawk. — The maid - en wore her  
(3.) li - ga was a lone - ly In - di - an, nev - er went no - where. — His heart was set on the  
(4.) then one day a wealth - y cus - tom - er bought the In - di - an maid — and took her, oh, so

In - di - an maid - en o - ver in the an - tique store. Kaw - li - ga just stood there and  
beads and braids and hoped some day he'd talk. Kaw - li - ga too stub - born to  
In - di - an maid - en with the coal black hair. Kaw - li - ga just stood there and  
far a - way, but ol' Kaw - li - ga stayed. Kaw - li - ga just stands there as

nev - er let it show, — so she could nev - er an - swer "yes" or "no." — 2. He pine. —  
ev - er show a sign — be - cause his heart was made of knot - ty "no." — 4. And tree. —  
nev - er let it show, — so she could nev - er an - swer "yes" or  
lone - ly as can be — and wish - es he was still an old pine

Chorus:

Poor ol' Kaw - li - ga, he nev - er got a kiss. Poor ol' Kaw - li - ga, he don't know what he missed.

Is it an - y won - der that his face is red? Kaw - li - ga, that poor ol' wood - en head. — 3. Kaw - head. —

## JUST WALKING IN THE RAIN

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Words and Music by  
ROBERT S. RILEY  
JOHNNY BRAGG

Moderately (♩ = 3/4)

To Coda ⊕

Just walk - ing in the rain, — get - ting soak - ing wet; — tor - tur - ing my heart —  
rain, — so a - lone and blue; — all be - cause my heart —  
rain, — think - ing how we met; — know - ing things have changed, —

— by try - ing to for - get. — Just walk - ing in the — still re - mem - bers you. —

Peo - ple come to win - dows and they al - ways stare at me; shake their heads in sor - row, say - ing,

"Who can that fool be?" Just walk - ing in the — some - how I can't for - get. —



# KENTUCKY WALTZ

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Words and Music by  
BILL MONROE

Moderate waltz

**C** **G7** **Gdim7 G7**

We were waltz-in' that night \_ in Ken-tuck-y, \_ be-neath the beau - ti - ful har - vest moon. \_ And I was the boy that was

**C** **C7** **F**

luck-y, \_ but it all end-ed too soon. \_ As I sit here \_ a - lone in the moon-light, \_ I see your smil - ing face; \_

**A<sup>b</sup>7 C/G** **A7** **D7** **G7** **C** **F<sup>#</sup>dim7 G7** **C** **Fm6** **C**

\_ and I long \_ once more for your \_ em - brace, and that beau - ti - ful Ken-tuck - y waltz. \_ We were waltz. \_

# KIDS!

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Words by LEE ADAMS  
Music by CHARLES STROUSE

Charleston tempo

**C** **C6** **Cmaj7** **C6** **C** **C6** **G9**

Kids! I don't know what's wrong \_ with these kids to-day! Kids! { 1.2. Who can un - der - stand \_ an - y - thing they say?  
3. E - ven I don't un - der-stand what they say!

**G7** **E7** **A7** **Am7** **D7** **Am7** **D7**

Kids! They are dis - o - be - di - ent, dis - re - spect - ful oafs! \_ Nois - y cra - zy slop - py la - zy  
Kids! They are so ri - dic - u - lous and so im - ma - ture! \_ I don't see why an - y - bod - y

**Dm7** **G7** **G7(♯5) *Tacet*** **C** **C6** **Cmaj7**

loaf - ers! \_ { While we're on the sub - ject: Kids! You can talk and talk \_ till your face is blue!  
wants 'em! \_ { Why are they so dread-ful? Kids! They are just im - pos - si - ble to con - trol!  
Why are they so dread-ful? Kids! What the dev - il's wrong \_ with these kids to - day?

**C6** **C7** **F** **E** **F6** **F**

Kids! But they still do just \_ what they want to do! }  
Kids! With their aw - ful clothes \_ and their rock and roll! }  
Kids! Who could guess that they \_ would turn out that way! } Why can't they be like

**B7(♯5)** **B7** **Em7** **A7(♯5)** **A7** **F6** **D9** **G7** **C6**

{ we } were, per - fect in ev - 'ry way? What's the mat - ter with kids to - day? \_  
{ you }



# KILLING ME SOFTLY WITH HIS SONG

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Words by NORMAN GIMBEL  
Music by CHARLES FOX

Moderately

**Dm7 G C F Dm7**

I heard he sang a good song, I heard he had a style. And so I came  
I felt all flushed with fe-ver em-bar-rased by the crowd, I felt he found  
He sang as if he knew me, in all my dark des-pair. And then he looked

**G Am Dm7 G**

— to see him to lis-ten for a-while. And there he was this young boy,  
— my let-ters and read each one out loud. I prayed that he would fin-ish,  
— right through me as if I was-n't there. But he was there this stran-ger,

*Chorus:*

**C E7 Am F G**

a stran-ger to my eyes. } Strum-ming my pain with his fin-gers, sing-ing my life with his words,  
but he just kept right on. } sing-ing clear and strong.

**C Am D/F# G F**

— kill-ing me soft-ly with his song, kill-ing me soft-ly with his song; tell-ing my whole

**C F Bb A A**

— life with his words, kill-ing me soft-ly with his song.

From the Metro-Goldwyn-Mayer Motion Picture "THE STRIP"

## A KISS TO BUILD A DREAM ON

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Words and Music by  
BERT KALMAR, HARRY RUBY and  
OSCAR HAMMERSTEIN II

Slowly

**C Ebdim7 G7/D C#dim7 G7/D C#dim7**

Give me a kiss to build a dream on, and my i-mag-i-na-tion will thrive up-on that kiss.  
Give me a kiss be-fore you leave me, and my i-mag-i-na-tion will feed my hun-gry heart.  
Give me your lips for just a mo-ment, and my i-mag-i-na-tion will make that mo-ment live.

**G7/D C#dim7 G7/D Dm7 G7 C D7 G7 C7 Dm7/G C C6 C F C**

Sweet-heart, I ask no more than this, a kiss to build a dream on. dream on. When I'm a - dream on.

Leave me one thing be-fore we part, a kiss to build a

Give me what you a-lone can give, a kiss to build a

**Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7 Ebmaj7 Eb6 Dm7(b5) G7 Cm Am7 D7 Dm7/G G7**

lone with my fan-cies I'll be with you weav-ing ro-manc-es mak-ing be-lieve they're true.

*D.C. al Fine*

# KISS AN ANGEL GOOD MORNIN'

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By BEN PETERS

Moderately

Verse:

1. When - ev - er I chance to meet \_ some old friends \_ on \_ the street, \_ they won - der how does a man \_  
(2) peo - ple may try to guess \_ the se - cret of hap - pi - ness, \_ but some of them nev - er learn \_

\_\_\_\_\_ get to be this way. \_\_\_\_\_ I've al - ways got a smil - in' \_ face \_ an - y - time and an - y - place, \_  
\_\_\_\_\_ it's a sim - ple thing. \_\_\_\_\_ The se - cret I'm \_ speak - in' \_ of \_ is a wom - an and a man in \_ love, \_

Chorus:

\_\_\_\_\_ And ev - 'ry time they ask me why, \_ I just smile and say. \_\_\_\_\_ } You've got to kiss an an - gel good morn - in' and  
\_\_\_\_\_ And the an - swer is \_ in this song \_ that I al - ways sing. \_\_\_\_\_

let her know you think a - bout her when you're \_ gone. \_ Kiss an an - gel good morn - in and love her like the dev - il when you

1. \_\_\_\_\_ get back home. \_ 2. Well, get back home. \_\_\_\_\_ Got to get back home. \_\_\_\_\_

# K-K-K-KATY

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Words and Music by  
GEOFFREY O'HARA

Bright march

K - K - K - Ka - ty, \_\_\_\_\_ beau - ti - ful Ka - ty, \_\_\_\_\_ you're the on - ly g - g - g -

girl that I a - dore; \_\_\_\_\_ and when the m - moon shines \_\_\_\_\_ o - ver the cow - shed, \_\_\_\_\_

\_\_\_\_\_ I'll be wait - ing at the k - k - k - kitch - en door. \_\_\_\_\_ K - K - K - door. \_\_\_\_\_

# KNOCK ON WOOD

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Words and Music by  
EDDIE FLOYD and  
STEVE CROPPER

Moderate rock

**F A<sup>b</sup> B<sup>b</sup> C E<sup>b</sup> C B<sup>b</sup>13**

1. I don't wan-na lose this good thing  
sti-tious a-bout ya;  
-cret that wom-an

**F7**

that I got. If I do, I will sure-ly, sure-ly lose a lot.  
I can't take no chance. If I do, I will sure-ly, Ba-by, I'm in a trance..  
fills my lov-in' cup, 'cause she sees Got me spin-nin', ba-by. that I get e-nough..  
to it, \_\_\_\_\_

*Chorus:*

**B<sup>b</sup>13**

(1,2.) 'Cause our love is bet-ter than an-y love I know. } It's like thun-  
(3.) Just one touch from her, you know it means so much. }

**F B<sup>b</sup>7 F7 B<sup>b</sup>7 F A<sup>b</sup>**

-der, light-nin'. The way you love me is fright-nin'. I bet-ter knock on wood..

**B<sup>b</sup> C E<sup>b</sup> C C B<sup>b</sup> A<sup>b</sup> G7 A7**

1. I'm not su-per-

**B<sup>b</sup>7 D<sup>b</sup>7 C B<sup>b</sup> A<sup>b</sup> F B<sup>b</sup>7 F7 B<sup>b</sup>7**

3. It's no se- Oh, yeah. Think I bet-ter knock on wood. Think I bet-ter.

*Repeat and fade*

# KUM BA YA

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TRADITIONAL

Slowly

**C F C F C G F/G**

1. Kum ba ya, my Lord, kum ba ya. Kum ba ya, my Lord, kum ba ya. Kum ba  
sing-ing Lord, kum ba ya. Some-one's sing-ing Lord, kum ba ya. Some-one's  
cry-ing Lord, kum ba ya. Some-one's cry-ing Lord, kum ba ya. Some-one's  
pray-ing Lord, kum ba ya. Some-one's pray-ing Lord, kum ba ya. Some-one's

**C F C F C/G G7 C F/G C**

ya, my Lord, kum ba ya. Oh Lord, kum ba ya. 2. Some-one's ya.  
sing-ing Lord, kum ba ya. Oh Lord, kum ba ya. 3. Some-one's  
cry-ing Lord, kum ba ya. Oh Lord, kum ba ya. 4. Some-one's  
pray-ing Lord, kum ba ya. Oh Lord, kum ba ya. 5. Some-one's

*1. etc. Last Time*

Additional verses may be added. Some Examples:

Someone's learning Lord. . .  
Someone's hoping. . .  
Someone's working. . .  
etc.



## L.A. WOMAN

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Words and Music by  
THE DOORS

**Brightly**  $\text{\textcircled{S}}$  **A**

Well, I just got in - to town a - bout an hour a - go; \_ took a look a - round, see which \_ way the wind \_ blow,

where the lit - tle girls in their Hol - ly - wood bun - ga - lows. \_ Are you a

luck - y lit - tle la - dy in the cit - y of light? \_ Or just an - oth - er lost an - gel? \_

**G** **G#** **A** **G** **G#** **A**

\_ Cit - y of night, \_ cit - y of night, \_ cit - y of night, \_ cit - y of night. \_

**To Coda**  $\text{\textcircled{C}}$  **A**

L. A. \_ wom - an, L. A. \_ wom - an. L. A. wom - an, Sun - day af - ter - noon. \_

**G** **G#** **A**

L. A. wom - an, Sun - day af - ter - noon; \_ drive through your sub - urbs in - to your blues, in - to your blues,

**G** **G#** **A** **A** **G** **A** **G** **2nd time only**

in - to your blue, blue \_ blues, \_ in - to your blues. **I**

**A** **G** **A** **G** **A** **G** **A** **G** **A** **G** **A** **G** **1.2.**

see your hair is burn - ing. \_ Hills are filled with fi - re. \_ If they  
say I nev - er loved you. \_ you know they are a li - ar. \_  
Driv - ing down the free - way; mid - night al - leys roam.

**A** **G** **A** **G** **G#** **A**

Cops in cars, the top - less bars; \_ nev - er saw a wom - an \_ so a - lone, \_ so a - lone, \_

**G** **G#** **A**

so a - lone, so a - lone. \_ Mo - tel mon - ey mur - der mad - ness ...

let's change the mood from glad — to sad - ness. (Vamp) Mis-ter Mo - jo ris - in', —

Am Am

(Getting gradually faster and faster) 1. 2.

— Mis-ter Mo - jo ris - in', — Mis-ter — got to keep on ris - in', — Mis-ter Mo - jo ris - in', — Mis-ter

1. 2.

Mo - jo ris - in', — Mo - jo ris - in', — Mis-ter — got to keep on ris - in', —

Repeat four times. Original tempo D.S. al Coda

ris - in', ris - in', — ris - in', ris - in'. — Well, I

A

⊕ Coda

Repeat ad lib. and fade

A

L. A. — wom - an. L. A. — wom - an.

## LA MARSEILLAISE

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FRENCH NATIONAL ANTHEM

Brightly

G D7 G Am7 D7 G

D7 G D D7 G G7

C A7 D Gm D7 Gm A7 D G

D7 G D7 G D7 G G7 C G C D7 G D7 G

# LA CUCARACHA

(La Cu-Ca-Ra-Cha)

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English Lyrics by NED WASHINGTON  
Transcription by D. SAVINO

Brightly

**F** **C7**

Hear the reb-els' hap-py voic-es as they march in-to the val-ley. Ev-'ry troop-er's heart re-joic-es 'round their tat-tered flag they  
U - na co - sa me da ri - sa: Pan-cho Vil - la sin ca - mi - sa Ya se van los car-ran - cis-tas Por - que vie-nen los vil -

**F** **C7**

ral - ly. Can't you hear the bul-lets ring-ing? See the mus-kets in their hand. Can't you hear the song they're sing-ing  
lis - tas. Pa - ra su - ra-pes, Sal - til - lo, Chi-hua-hua pa-ra sol - da - dos; Pa - ra mu - je - res, Ja - lis - co;

*Chorus:*

**F** **F** **C7**

as they brave-ly make their stand? La Cu-ca - ra - cha - La Cu-ca - ra - cha - when the stars are up a - bove. La Cu-ca -  
Pa-ra a-mar, to - di - tos la - dos? La Cu-ca - ra - cha, La Cu-ca - ra - cha, Ya no pue - de ca-mi - nar, Por-que no

**F**

ra - cha - La Cu-ca - ra - cha, it can be a song of love. La Cu-ca - ra - cha - La Cu-ca - ra - cha -  
tie - ne, por-que no tie - ne Ma - ri-hua-na que fu - mar La-Cu-ca - ra - cha - La-Cu-ca - ra - cha -

**C7** **F** **C7** **F**

Se - ño-ri-tas can't re - sist. La Cu-ca - ra - cha - La Cu-ca - ra - cha, they'll be ery-ing to be kissed. La-Cu-ca - kissed.  
Ya no pue-de ca - mi - nar Por-que le fal - ta por-que le fal - ta Ma - ri-hua-na que fu - mar. La Cu-ca - mar.

# LA PALOMA

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S. YRADIER

Moderate tango

**C** **G7**

**C** **C** **G7**

**C** **C** **N.C.** **C** **G7** **Dm** **G7** **C** **N.C.** **C** **G7**

**G7** **Dm** **G7** **C** **N.C.** **C** **G7**

**Dm** **G7** **Dm** **G7** **C** **G7** **C**



# LA CUMPARSITA

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TRADITIONAL

Moderate tango

D7 Gm D7 Gm

Cm Gm D7

1. Gm D7 Gm 2. To Next Strain Gm D7 Gm 3. Fine Gm D7 Gm

D7 Gm G7

Cm Am7(b5) D7 Gm D7 Gm D7 Gm Gm D7 Gm

Cm Gm D7 Gm Cm Gm

D7 Gm D7 Gm D7 Gm D.C. al Fine Gm D7 Gm

# LARGO FROM "THE NEW WORLD SYMPHONY"

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ANTONIN DVOŘÁK

Slowly

C G7 C C+ Dm G7 C F C F C F

C F C F C G7 C G Am C F G9 C

# LA DONNA È MOBILE

(Woman Is Fickle)

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By GIUSEPPE VERDI

**Allegretto** **E<sup>b</sup>** **A<sup>b</sup>** *legato* **E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**

Wo - man is fick - le false al - to - geth - er; moves like a feath - er borne on the breez - es.  
La don - na è mo - bi - le qual piu - ma al ven - to, mu - ta d'ac - cen - to e di pen - sie - ro.

**E<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**

Wo - man with witch - ing smile, will e'er de - ceive you; oft - en will grieve you, yet as she pleas - es.  
Sem - pre un a - ma - bi - le leg - gia - dro vi - so, in pian - to o in ri - so è men - zo - gne - ro.  
*leggiero*

**B<sup>b</sup>7/D** **E<sup>b</sup>** **C7/E** **Fm** **E<sup>b</sup>7/G** **A<sup>b</sup>** **D<sup>b</sup>6** **A<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>7**

Her heart's un - feel - ing false al - to - geth - er, moves like a feath - er borne on the  
La don - na è mo - bil qual piu - ma al ven - to, mu - ta d'ac - cen - to e di pen -

**A<sup>b</sup>** **E<sup>b</sup>** **A<sup>b</sup>** **D<sup>b</sup>6** **A<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**

breeze, borne on the breeze. Ah,  
sier, e di pen - sier, e,  
*con forza*

**E<sup>b</sup>7** **A<sup>b</sup>** **B<sup>b</sup>m/E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>7**

borne on the breeze.  
e di pen - sier.

**A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>**

Wretch - ed the day is,  
È sem - pre mi - se - ro

**A<sup>b</sup>** **E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>**

when she looks kind - ly, trusts to her blind - ly, his life thus wast - ing, Yet he must sure - ly be,  
chia lei s'af - fi - da, chi le con - fi - da, mal - cau - to il co - re! Pur mai non sen - te - si

**A<sup>b</sup>** **E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **B<sup>b</sup>7/D** **E<sup>b</sup>**

dull be - yond meas - ure; who of love's hap - pi - ness, ne'er has been tast - ing, Wo - man's un - feel - ing  
fe - li - ce ap - pie - no chi su quel se - no non li - ba a mo - re! La don - na è mo - bil

**C7/E** **Fm** **E<sup>b</sup>7/G** **A<sup>b</sup>** **D<sup>b</sup>6** **A<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>** **A<sup>b</sup>** **D<sup>b</sup>6** **A<sup>b</sup>/E<sup>b</sup>** **E<sup>b</sup>7**

false al - to - geth - er; moves like a feath - er borne on the breeze, borne on the  
qual piu - ma al ven - to, mu - ta d'ac - cen - to e di pen - sier, e di pen -

**A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **con forza** **B<sup>b</sup>m** **E<sup>b</sup>7** **A<sup>b</sup>**

breeze. Ah, borne on the breeze.  
sier, e, e di pen - sier!

# LA MALAGUENA

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Spanish Words by PEDRO GALINDO and  
ELPIDIO RAMIREZ  
Music by ELPIDIO RAMIREZ

Moderately fast

Que bo - ni - tos o - jos tie - nes de - ba - jo de e - sas dos ce - jas, de ba - jos de e - sas dos  
po - bre me des - pre - cias, yo te con - ce - do ra - zón, yo te con - ce - do rá -

ce - jas, qué bo - ni - tos o - jos tie - nes! E - llos me quie - ren mi - rar, pe -  
zón sí por po - bre me des - pre - cias. Yo no te o - frez - co ri - que - zas te o -

ro si tú no los de - jas, pe - ro si tú no los de - jas ni si - quie - ra pàr - pa -  
frez - co mi co - ra - zón, te o - frez - co mi co - ra - zón a cam - bio de mi po -

dear. Ma - la -  
bre - za.

gue - ña sa - le - ro - sa, be - sar tus la - bios qui - sie - ra, be -

sar tus la - bios qui - sie - ra, ma - la - gue - ña sa - le - ro - sa y de -

cir - te, ni - ña her - mo - sa, e - res lin - da y he - chi - ce - ra, e - res lin - da y he - chi - ce - ra, co -

mo el can - dor de u - na ro - sa. Y de - cir - te, ni - ña her - mo - sa, e - res lin - da y he - chi - ce - ra, e -

res lin - da y he - chi - ce - ra co - mo el can - dor de u - na ro - sa.

Si por ce - ra co - mo el can - dor de u - na ro - sa.



# THE LADY IN MY LIFE

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Words and Music by  
ROD TEMPERTON

Slowly

Amaj9 Dm9 Em7 Amaj9 Dm9 Em7 Am7 D6/A

Am7 D6/A Am7 D6/A Am7 Em7 Dm7 G/D Em7 Dm7 Em7

There'll be no dark-ness to - night, — la - dy, our love — will shine, — (*light-ing the light.* —)

Am7 D6/A Am7 Em7 Dm7 G/D Em7 Dm7 C G

Just put your trust in my heart — and meet me in par - a - dise, — (*now is the time.* —) You're ev-'ry won-der in this

Fmaj7 G D/E Amaj9 Dm7

world to me, — a trea-sure time won't steal a - way. So, lis-ten to my heart. Lay your  
And I will keep you warm through the

F/G Cmaj7 Fmaj7 Bm7 D/E Amaj7 Dm7

bod - y close to mine. — Let me fill you with my dreams. — I can make you feel — so right. —  
shad - ows of the night. — Let me touch you with my love. — I can make you feel — so right. —

Amaj9 Dm7 F/G Cmaj7 Fmaj9 Bm7

And ba - by, through the years, gon-na love you more each day. — So, I prom - ise you to - night — that you will  
And ba - by through the years, e - ven when we're old and gray, — I will love you more each day, — 'cause you will

D/E Amaj9 Dm9 To Coda ⊕ Em7 Dm9 Em7

al - ways be the la - dy in my — life. — Lay back in my ten - der-ness.  
al - ways be the la - dy in my — life. —

Dm9 Em7 Am7 G6/9 Em7

Let's make this a night we won't — for - get. — Girl, I need — your sweet ca - ress. —

Dm9 Em7 Dm9 Em7 D/E E

Reach out to a fan - ta - sy, — two hearts in the beat of ec - sta - sy. — come to me. —

⊕ Coda Em7 Amaj9 Dm9 Em7 Amaj9 Em7 Amaj9 Dm9 Em7

Repeat ad lib. and fade

# THE LADY IN RED

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Words and Music by  
CHRIS DeBURGH

Moderately slow

Verse:

1. I've nev-er seen you look-ing so love - ly as you did \_ to-night; \_

I've nev-er seen you shine so bright. Mm mm mm. \_ I've nev-er seen so man-y men ask \_ you if you want-ed to dance \_

They're look-ing for a lit-tle ro - mance, giv-en half a chance. I have nev-er seen that dress you're wear-ing, or the

high-lights in your hair that catch your eyes; I have been blind. The la - dy in red \_ is danc-ing with me \_

cheek to cheek. \_ There's no-bod-y here, \_ it's just you and me. \_ It's where I wan-na be. But I hard-ly know \_

this beau-ty by my side. \_ I'll nev-er for - get \_ the way you look to - night. night.

Verse 2:

I've never seen you looking so gorgeous as you did tonight;  
I've never seen you shine so bright. You were amazing.  
I've never seen so many people want to be there by your side,  
And when you turned to me and smiled  
It took my breath away. I have never had such a feeling,  
Such a feeling of complete and utter love as I do tonight.  
(To Chorus:)

# LET ME CALL YOU SWEETHEART (I'm in Love with You)

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Words by BETH SLATER WHITSON  
Music by LEO FRIEDMAN

Slowly (with sentiment)

Chorus:

Let me call you sweet-heart, I'm in love with you. \_ Let me hear you whis-per

that you love me, too. \_ Keep the love - light glow - ing In your eyes so

true. \_ Let me call you sweet-heart, I'm in love with you. you. \_



By FLOYD CRAMER

[illegible]

## LAST TANGO IN PARIS

Lyric by DORY PREVIN  
Music by GATO BARBIERI

Am7 3 Am6 Am7 Am6 Dm7 3 Dm6 Dm7 Dm6 Am7 3 Am6  
 We don't ex - ist, we are noth - ing but shad - ow and mist. In the mir - ror we look as we pass  
 Am7 Am6 Dm7 3 Dm6 Dm7 Dm6 Gm7 3 Gm6 Gm7 Gm6 Cm7 3 Cm6  
 no re - flec - tion's re - vealed in the glass. Don't you know that the blood in your vein is as life - less as yes - ter - day's rain?  
 Cm7 Cm6 Gm7 3 Gm6 3 Dm7 3 Dm6 3 Cm7 3 C#m7 3  
 It's a game where we come to con - ceal the con - fu - sion we feel. But as long as we're name - less, our  
 Bm7/D 3 E7(b9) 3 Am7 3 Am6 Am7 Am6 Dm7 3 Dm6 Dm7 Dm6  
 bod - ies are blame - less. You cried when we kissed, it was noth - ing but shad - ow and mist. Two il - lu - sions who  
 Am7 3 Am6 Am7 Am6 Dm7 Dm6 Dm7 Dm6 Gm7 3 Gm6  
 touch in a trance, mak - ing love not by choice but by chance, to a theme that we tore from the past,  
 Gm7 Gm6 3 Cm7 Cm6 Cm7 Cm6 3 1. Gm7 Dm E7 2. Gm7 Cm7 Cm6 3 Gm7  
 to a tan - go we swore was the last, we are shad - ows who dance. dance. We are shad - ows who dance.



# LATELY

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Words and Music by  
STEVIE WONDER

*Slowly*

*Verse:*

**Db** **Bbm7** **Ebm7**

Late - ly I have had the strang - est feel - ing with no viv - id rea - son here to find.  
Late - ly I've been star - ing in the mir - ror, ver - y slow - ly pick - ing me a - part

**Ab7** **Ebm** **Bb7(b13)** **Ebm7** **Gb/Ab** **Ab7** **Db**

— Yet, the thought of los - ing you's been hang - ing 'round my mind.  
— trying to tell my - self I have no rea - son with your heart.

**Ebm9** **Ab** **Db** **Bbm7** **Ebm7**

Far more fre - quent - ly you're wear - ing per - fume with, you say, no spe - cial place to go.  
Just the oth - er night while you were sleep - ing, I vague - ly heard you whis - per some - one's name.

**Ab7** **Bb7(b13)** **Ebm** **Bb7(b13)** **Ebm7** **Gb/Ab** **Ab7**

— But when I ask will you be com - ing back soon, you don't —  
— But when I ask you of the thoughts you're keep - ing, you just —

*Chorus:* **Db** **Ebm7** **Abm7** **Db13** **Gbmaj7** **Gbm7** **To Coda** **Cb13**

— know, nev - er know. } Well, I'm a man of man - y wish - es, hope my pre - mo - ni - tion miss - es,  
— say noth - ing's changed. }

**Fm7** **Bb9sus** **Bb9** **Ebm7** **Fm7** **Gbm7** **Ebm7/Ab** **Db**

but what I real - ly feel, my eyes won't let me hide, 'cause they al - ways start to cry;

**Bb7sus** **Bb7** **Ebm9** **Fm7** **Gbm7** **Gb/Ab** **Ab7** **Db** **Bbm7** **G7(#9)** **Gbmaj9** **D7(#9)** **Ebm7** **Gb/Ab** **Ab7** *D.C. al Coda*

'cause this time could mean good - bye.

*Coda* **Bbm7** **Db/Eb** **Eb7** **Abm7** **Bbm7** **Bm7** **Db7** **Gb** **Eb7sus** **Eb7**

but what I real - ly feel my eyes won't let me hide, 'cause they al - ways start to cry; 'cause this

**Abm7** **Bbm7** **Bm7** **Cb/Db** **Gb** **Ebm7** **Gb/Db** **Cbmaj7** **Gb/Bb** **Abm7** **Abm7/Db** **Bbm7** **Ebmaj13**

time could mean good - bye.

From the 20th Century-Fox Motion Picture "LAURA"

## LAURA

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Lyric by JOHNNY MERCER  
Music by DAVID RAKSIN

Slowly

Am7 D7(b9) Gmaj7 G6 Gm7 C7(b9) Fmaj7 F6

Lau - ra is the face in the mist - y light, foot - steps that you hear down the hall.  
Lau - ra on the train that is pass - ing through; those eyes how fa - mil - iar they seem.

1. Fm7 Bb7(b9) Ebmaj7 Eb6 Am7(b5) D7(b9) D7 Bm7 E9 E7(b9)

The laugh that floats on a sum - mer night, that you can nev - er quite re - call. And you see

2. Fm7 Fdim Cmaj9 D7 D7(b9) D7(#5) G9 C6/9

She gave your ver - y first kiss to you. That was Lau - ra, but she's on - ly a dream.

## LAZY RIVER

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By HOAGY CARMICHAEL  
and SIDNEY ARODIN

Slowly (♩ = ♩<sup>3</sup>)

D7 Db7/Ab C7/G F#dim G7 Ab9 G9

Up a la - zy riv - er by the old mill - run, that la - zy, la - zy riv - er in the noon - day sun.

C7 Db7 C7 F C7 F F7/C E7/B Eb7/Bb

Lin - ger in the shade of a kind old tree: throw a - way your trou - bles, dream a dream with me.

D7 Db7/Ab C7/G F#dim G7

Up a la - zy riv - er where the rob - in's song a - wakes a bright new morn - ing, we can

Ab9 G9 Bb Bdim F/C E7 Eb6 D7 G9 C7

loaf a - long. Blue skies up a - bove, ev - 'ry - one's in love. Up a la - zy riv - er, how

F E7 D7 G9 C7 1. F 2. F

hap - py you can be, up a la - zy riv - er with me. me.

# LAZY BONES

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Words and Music by  
JOHNNY MERCER and  
HOAGY CARMICHAEL

Slow blues

C F C F C F G+ C C7 A<sup>b</sup>dim7 Gdim7 D7/F# Gm/D

La - zy-bones, sleep-in' in the sun, how you 'spec' to get your day's work done? Nev - er get your day's work

Dm D7(b5) G7 F C G7 C F C F C F G+

done, sleep-in' in the noon - day sun. La - zy-bones, sleep-in' in the shade, How you 'spec' to get your

C C7 A<sup>b</sup>dim7 Gdim7 D7/F# Gm/D Dm D7(b5) G7 F C F C

corn meal made? Nev - er get your corn meal made sleep - in' in the eve - nin' shade. When

F F6 Fmaj7 F6 C G7 C F7 Eb7

'tat - ers need spray-in', I bet you keep pray-in' the bugs fall off of the vine, and when you go fish - in' I

D7 G7 D7 Dm7 G7 C F C F C F G+

bet you keep wish-in' the fish won't grab at your line. La - zy-bones, loaf - in' thru the day. How you 'spec' to make a

C C7 A<sup>b</sup>dim7 Gdim7 D7/F# Gm/D Dm 3 D7(b5) G7 F C

dime that way? Nev - er make a dime that way, (well look-y here. \_ ) He nev - er heard a word I say!

# LET A SMILE BE YOUR UMBRELLA

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Words by IRVING KAHAL and FRANCIS WHEELER  
Music by SAMMY FAIN

Moderately

F B<sup>b</sup>/F F B<sup>b</sup>/F F C+ F C7 Cdim7 C7

Just let a smile be your um - brel - la on a rain - y, rain - y day. And if your

F6 F C+ F D7

sweet - ie cries just tell her that a smile will al - ways pay. When - ev - er skies are

D7(b9) G7 C7 F

gray don't wor - ry or fret. A smile will bring the sun - shine and you'll nev - er get wet. So, let a smile be

B<sup>b</sup>/F F C7/E F7/E<sup>b</sup> D7 G7 C7 1. F A<sup>b</sup>dim7 C7/G N.C. 2. F B<sup>b</sup> F

your um - brel - la on a rain - y, rain - y, day. Just let a day!



# LEAD ME ON

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Words and Music by  
DAVID LASLEY and  
ALLEE WILLIS

Moderate ballad

Verse:

1. I have of - ten heard you say\_ you love me as\_ a friend.\_ But I love you more\_ than an - y - one,\_ you  
know I told\_ you from the start\_ ex - act - ly how\_ I feel.\_ Time goes on,\_ seems noth - ing's changed\_ and

know I can't\_ pre - tend\_ no long - er. I would give\_ you an - y - thing,\_ I'd throw my world\_ a - way.\_ But you don't  
I'm in love\_ for real.\_ We have nev - er played the games\_ that real lov - ers do,\_ so may - be

Chorus:  
want to hear\_ that an - y - more\_ than you want to hear\_ me say:\_ } Come on\_ and lead\_ me on,\_ come on and  
we are bet - ter off, though, ba - by, I'd still like this\_ from you:\_ } (you.)

tease me all\_ night long. Lov - ing you,\_ I know\_ it's right,\_ I'll al - ways need you, I'll nev - er leave you. Come on and

lead\_ me on,\_ tease me all\_ night long. I'd rath - er be a fool\_ with a bro - ken heart\_ than

some - one who nev - er had a part of you. 2. You some - one who nev - er had a part of

# LET THERE BE LOVE

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Lyric by IAN GRANT  
Music by LIONEL RAND

Moderately

Let there be you\_ and let there be me,\_ let there be oy - sters\_ un - der the sea.\_

Let there be wind,\_ an oc - ca - sion - al rain,\_ chil - le con car - ne\_ and spark - ling cham - pagne.\_ Let there be

birds\_ to sing in the trees,\_ some - one to bless me\_ when - ev - er I sneeze.\_ Let there be cuck - oos,\_

a lark and a dove\_ but first of all, please\_ let there be love. Let there be love.\_

# LET ME BE THE ONE

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Lyrics by PAUL WILLIAMS  
Music by ROGER NICHOLS

Slowly

1. Some sleep-less night, if you should find your - self a - lone, }  
2. To set things right when this old world's turned up - side down, } let me be the one - you run to,

let me be the one - you come to when you need some-one to turn to; \_\_\_\_\_ let me be the one. one.

For love and un - der - stand - ing, to find a qui - et place;

for si - lent un - der - stand - ing, a lov - ing touch. \_\_\_\_\_ Come to me when things go

wrong and there's no love to light the way. Let me be the one - you run to,

let me be the one - you come to when you need some-one to turn to; \_\_\_\_\_ let me be the one.

*Repeat ad lib. and fade*

# LIEBESTRAUM

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FRANZ LISZT

Moderately

G B B7(b5) E7 A7 Am

D7 G Gdim G A7 Am D7 G



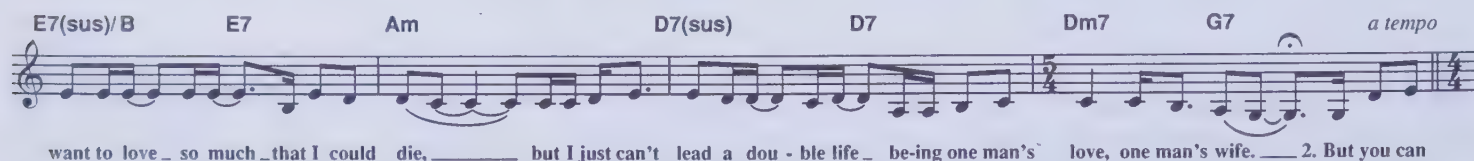
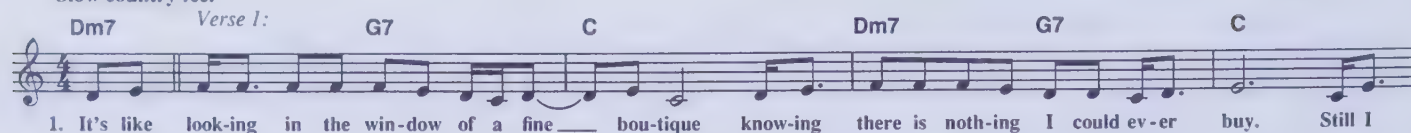
# LET ME LOVE YOU ONCE BEFORE YOU GO

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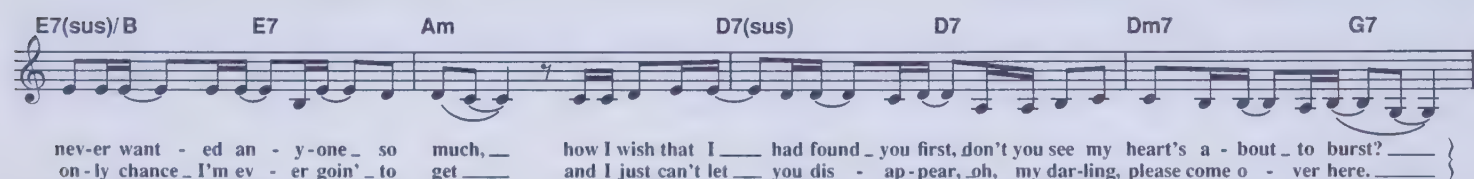
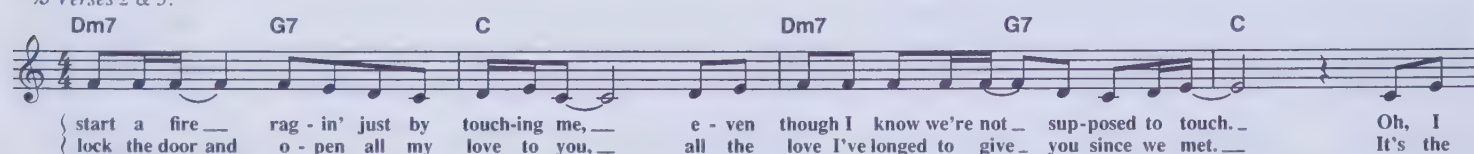
Words and Music by  
MOLLY ANN LEIKIN and  
STEPHEN H. DORFF

Slow country feel

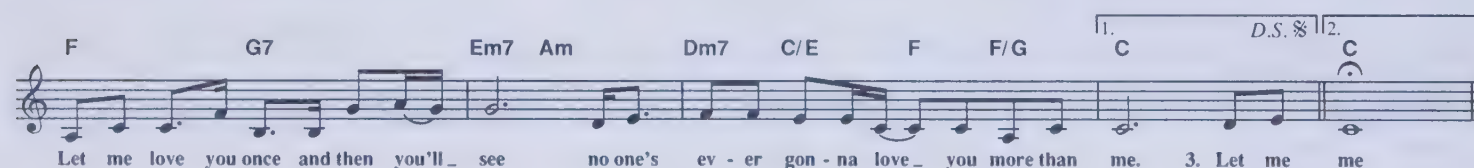
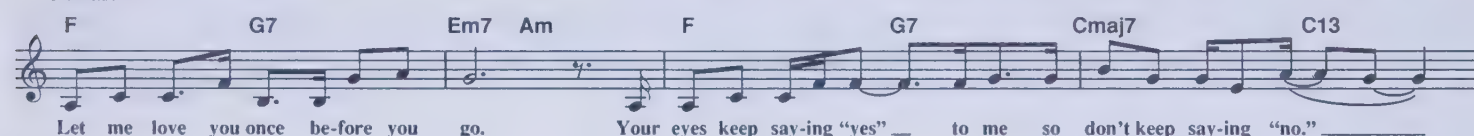
Verse 1:



§ Verses 2 & 3:



Chorus:

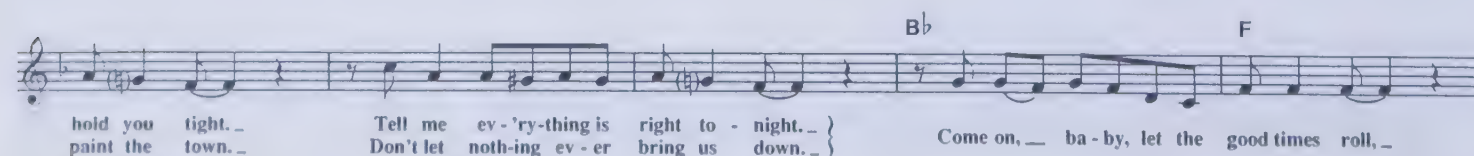
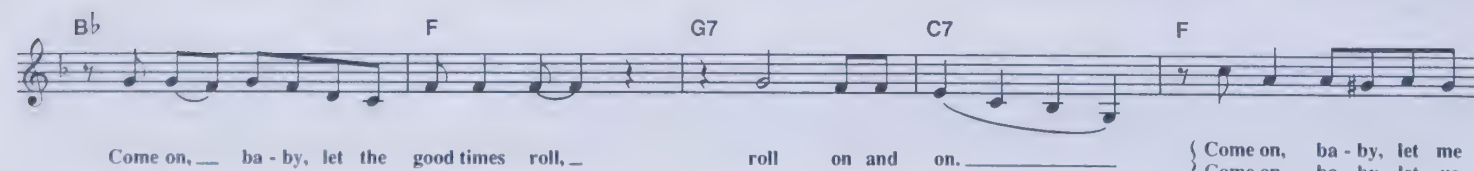
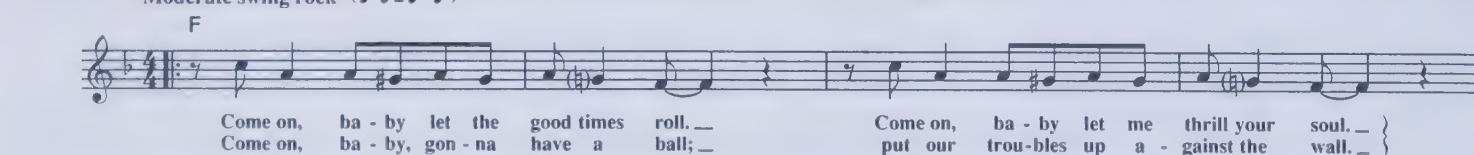


# LET THE GOOD TIMES ROLL

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Words and Music by  
LEONARD LEE

Moderate swing rock (♩ = 3/4)





roll on and on. on. Feel so good in my arms.

Su - gar ba - by, you're my good luck charm. Come on, ba-by, let the good times roll. Come on, ba-by, let me

thrill your soul. Come on, ba-by, let the good times roll, roll on and on.

## LET THE SUNSHINE IN

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Words by JAMES RADO  
and GEROME RAGNI  
Music by GALT MacDERMOT

Moderately  
Cm

We starve, look at one an - oth - er short of breath, walk - ing proud - ly in our win - ter coats, wear -

ing smells from lab - 'ra - tor - ies, fac - ing a dy - ing na - tion of mov - ing pa - per fan - ta - sy,

lis - t'ning for the new told lies with su - preme vi - sions of lone - ly tunes. Some - where, in - side some - thing, there is a

rush of great - ness. Who knows what stands in front of our lives; I fash - ion my fu - ture on films in space.

Si - lence tells me se - cret - ly ev - 'ry - thing, ev - 'ry - thing. Sing - ing my space songs on a spi - der -

web si - tar, "Life is a - round you and in you." An - swer for Tim - oth - y Lear - y, dear - y.

Let the sun shine, let the sun - shine in, the sun shine in.

Repeat ad lib. and fade

## LET'S GET IT ON

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Words and Music by MARVIN GAYE  
 and ED TOWNSEND

Slow soul beat

Verse 1:

*E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7*

I've — been real-ly try - in', ba - by, try'n' to hold \_ back this feel - in' for so — long.

*E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm*

And if you feel like \_ I feel, — ba-by, then come on, — oh, — come on. Let's get it on.

*A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7*

Let's — get it on. Let's get it on. — Let's get it on.

Verse 2:

*E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7*

2. We're all — sen - si-tive peo - ple with so much — to give; — un - der - stand - ing, — su-gar.

*E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7*

Since we got \_ to be, — let's — live. I love — you.

Verse 3:

*E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm*

3. There's noth-in' wrong — with me — lov-in' you, and — giv-in' your-self to me — can nev-er be wrong —

Bridge:

*A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>9 E<sup>b</sup> Gm*

— if the love is — true. Don't \_ you know \_ how sweet and won-der-ful \_ life can be? \_

*A<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>9 E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>9*

I'm \_ ask - in' you, — ba - by, to get it on with me, — I ain't goin' to wor - ry, — I ain't goin' to push, —

*E<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>9 F<sup>9</sup> B<sup>b</sup>7*

— I won't push you, ba - by. Just come on, come on, come on, — come on, come on, ba - by, — stop beat-in' 'round \_ the \_ bush.

*E♭ Gm A♭ B♭7 E♭ Gm A♭ B♭7 E♭ Gm*

Let's get it on. Let's get it on. You know what I'm talk-in' a-bout. Come on, ba - by. Hey, hey,

*A♭ B♭7 E♭ A♭ B♭7 E♭ Gm A♭ B♭7*

Let your love come out. If you be-lieve in love, let's get it on. Ooh. Let's get it on, ba-

*E♭ Gm A♭ B♭7 E♭ Gm A♭ B♭7 E♭ Gm A♭ B♭7*

- by, this min - ute. Oh, yeah, Let's get it on. Ee, please get it on.

*Bridge:*

*A♭9 F9 B♭7*

Come on, come on, come on, come on, dar - lin', stop beat-in' 'round the bush. Oh, gon-na get it on.

*E♭ Gm A♭ B♭7 E♭ Gm A♭ B♭7*

Right with you, ba - by, I want to get it on. You don't have to wor - ry that it's wrong.

*E♭ Gm A♭ B♭7 E♭ Gm A♭ B♭7 E♭*

If the spi-rit moves you, let me groove you. Good, let your love come down, oh. Let's get it on.

## LIMBO ROCK

Music by  
WILLIAM E. "BILLY" STRANGE  
Lyric by  
JON SHELDON

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### Bright Latin rock

*F C7 F*

1. Ev - 'ry lim - bo boy and girl all a - round the lim - bo world, gon - na do the lim - bo rock  
(2.) spread your lim - bo feet, then you move to lim - bo beat. Lim - bo an - kle, lim - bo knee;  
(3.) self a lim - bo girl, give that chick a lim - bo whirl. There's a lim - bo moon a - bove,

*C7 F B♭ F C7*

all a - round the lim - bo clock. } Jack be lim - bo, Jack be quick, Jack go un - der lim - bo stick.  
bend back, like the lim - bo tree. }  
you will fall in lim - bo love. }

*F C7 F B♭ F F6*

All a - round the lim - bo clock, hey, let's do the lim - bo rock. (Spoken:) "Limbo lower now, limbo lower now.

*1. F6*

How low can you go?"

*2. First*

*3. Get*

you your - (Spoken:) "Don't move that limbo bar. You'll be a limbo star. How low can you go?"



## LET'S HEAR IT FOR THE BOY

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Music by TOM SNOW  
Words by DEAN PITCHFORD

Moderately bright

1. F G C 2. F G F G

1. My

Verse:

C Am7 F G C Am7 F(2) G C Am7

ba - by, he don't talk sweet; he ain't got much to say. But he loves me, loves me, loves me. I  
ba - by may not be rich; he's watch-in' ev - ry dime. But he loves me, loves me, loves me. We

F G C Am7 F(2) Dm/G C Am7 F G

know that he loves me an - y - way And may - be he don't dress fine, but I don't real - ly  
al - ways have a real good time. And may - be he sings off key, but that's al - right by

C Am7 F(2) G Bbmaj9 C(2) G D G/B

mind. 1.3. 'Cause ev - ry time he pulls me near I just wan-na cheer: - } Let's hear it for the boy, -  
me, yeah. But what he does, he does so well. Makes me wan-na yell: - }

C(2) G/A D G/B C(2) G/A D G/B C(2) G/A

let's give the boy a hand. Let's hear it for my ba - by, you know you got - ta un - der-stand.

D G/B 3 C G/A Em7 F#m7 G C G/B

Oh, may-be he's no Ro-me-o, but he's my lov-in' one man show. Oh, wo, wo,

A7sus D F F/C C G6/A G F G C F G D F

wo, let's hear it for the boy. 2. My

1.2. 1.3. D.S.S. al Coda

Instrumental solo ad lib. 3. 'Cause

Coda A7sus

wo, let's hear it for the boy.

D G/B C G/A D G/B C G/A

(Bkgrd.) Let's hear it for the boy. Let's hear it for my man. Let's hear it for my ba - by. Let's hear it for the boy.

# LET'S STAY TOGETHER

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Words and Music by  
WILLIE MITCHELL, AL GREEN  
and AL JACKSON

**Moderate rock**  
Gm9 Am7 Gm7 Am7 Gm9 Am7 Gm7 C7

**Verse:**  
F

1. I'm, I'm so in  
(2.) since, since we've been to -  
3. Why, why peo - ple

love with you. \_ What-ev - er you want to do \_ is al - right \_ with me, \_ 'cause  
geth - er, lov-ing you for - ev - er, is what I \_ need. \_  
break up, turn a-round and make up; I just can't \_ see. \_

Am7 Gm7 Fmaj7 Em7 Dm9 Am7 Gm7 Fmaj7 Am7

you \_ make me feel so \_ brand new. \_ And I \_ want to \_ spend my life with  
Let me be the one you come run - ning to. \_ And I'll \_ nev - er \_ be un -  
You'd \_ nev - er do that to \_ me. \_ Be - ing a - round \_ you is all I

**Chorus:**  
Gm9 Am7

1. you. \_ 2. Let me say Oh, \_ ba - by, let's \_ let's stay to - geth - er, \_ lov-ing you \_  
true. \_  
see. \_

Gm9 Bbmaj7 Am7 Dm C Gm7 Abmaj7

wheth - er, \_ wheth - er \_ times are good or bad, \_ hap - py or sad; \_

Gm7 Abmaj7 Bbmaj7 Am7 Dm C D.S. § 2.3. etc. Repeat and fade

wheth - er times are good or bad, \_ hap - py or sad. \_ - py or sad. \_

# LI'L LIZA JANE

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TRADITIONAL FOLK SONG

**Brightly**  
Eb Bb7 Eb Bb7 Eb Bb7 Eb Ab6 Eb Bb+

1. I'se got a gal an' you got none, Li'l Liz - a Jane. I'se got a gal an' you got none, Li'l Liz - a Jane. \_ }  
2. Come my love and live with me, Li'l Liz - a Jane. I will take good care of thee, Li'l Liz - a Jane. \_ }

Eb Ab Eb Bb+ Eb Ab Eb Bb7 1. Eb 2. Eb

Oh, \_ Liz - a, Li'l Liz - a Jane. Oh, \_ Liz - a, Li'l Liz - a Jane. Jane.

# LIES

(Are Breakin' My Heart)

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Words and Music by  
BUDDY RANDELL and  
BEAU CHARLES

Moderately bright

**C**

Lies, lies, you're tell - in' me that you'll be true. — Lies, lies, that's

**G7** **C**

all I ev - er get from you. — Tears, tears, I shed a mil - lion tears for you. —  
Lies, lies, I can't be - lieve a word you say. —

**G7** **Am** **D** **Am**

Tears, tears, and now you're lov - in' some-one new. — Some day I'm gon-na be hap - py. I don't know when just  
Lies, lies, are gon - na make you sad some day. — Some day you're gon-na be lone - ly. You won't find me a -

**D** **C** **F** **To Coda** **Am** **D**

now. But lies, lies, — are break-in' my heart. — You think that you're — such a smart girl and  
round. But lies, lies, — are

**Am** **D** **Am** **D** **Am** **Am7 Dm** **E** *D.S. § al Coda*

I'll be - lieve — what you say. — But who do you think you are, girl, to lead me on this way? — Hey!

**⊕ Coda** **Am** *Repeat and fade*

break - in' my heart, — are break - in' my heart, — are

# LINGER AWHILE

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Words by HARRY OWENS  
Music by VINCENT ROSE

Moderately

**C7** **F** **C7** **F** **D♭7** **C7** **Cdim7** **C7**

The stars shine — a - bove you, — yet lin - ger — a - while. — They whis - per — 21

**Fmaj7** **F** **Fdim7** **F** **C7** **Dm** **A7** **D7**

love you," — so lin - ger — a - while, — and when you — have gone a - way, — each hour —

**G7** **Gm7** **C7** **F** **C7** **F** **D♭7** **C7** **F** **B♭** **B♭m** **F**

— will seem a day, — I've some - thing — to tell you, — so lin - ger — a - while. —

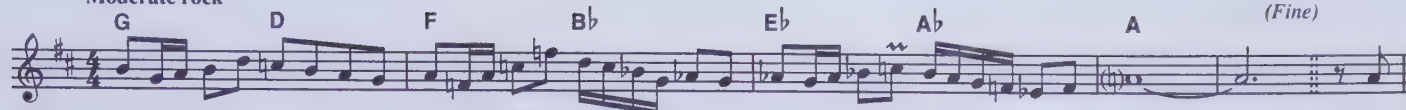


# LIGHT MY FIRE

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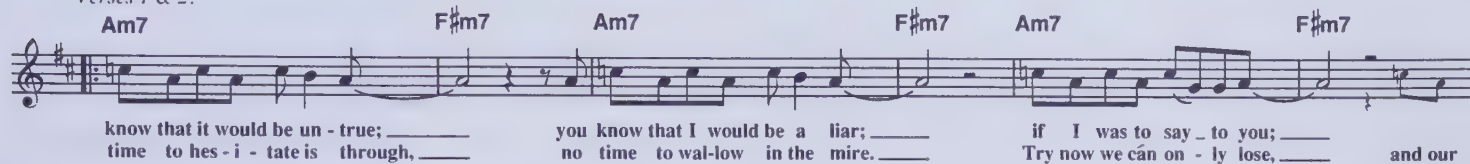
Words and Music by  
THE DOORS

Moderate rock

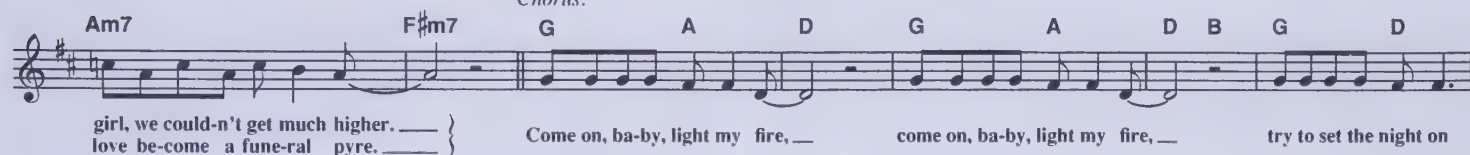


1. You

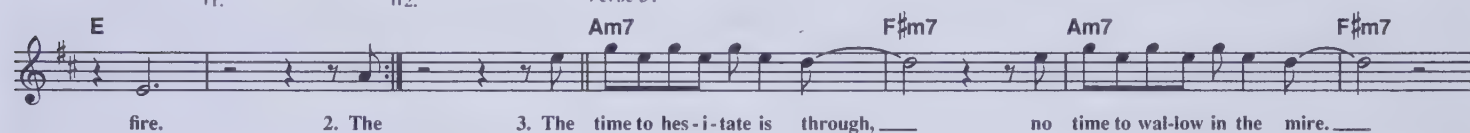
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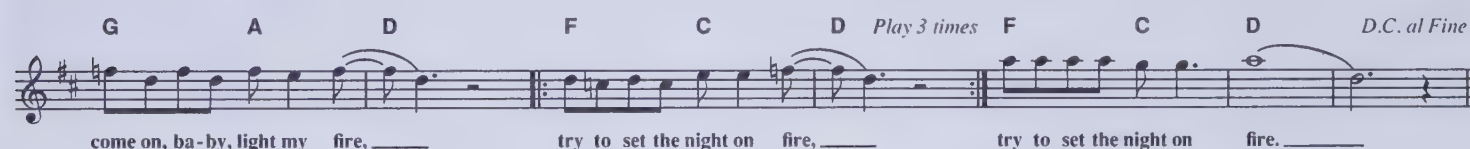
Chorus:



1. Verse 3:



Chorus:



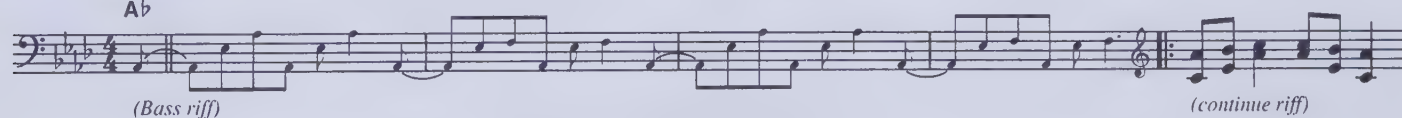
# LINUS AND LUCY

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By VINCE GUARALDI

Brightly

Ab



# LIL' RED RIDING HOOD

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All Rights Reserved

Words and Music by  
RONALD BLACKWELL

**Moderately**

*Verse:*  
Em G A

*Spoken:* Who's that I see walkin' in these woods?  
Why, it's Lil' Red Riding Hood!

1. Hey there, Lil' - Red Rid - ing Hood, you sure are look - ing good.

C B7 Em B7 Em G A

You're ev-'ry-thing a big bad wolf could want. *Spoken: (Listen to me)* Lil' - Red Rid - ing Hood, I don't think lit - tle big girls should

*Chorus:*  
C B7 Em B7 G Em

go walk - ing in these spook - y old woods a - lone. *Ooh! (Wolf call)* What big eyes you have, the kind of eyes that drive wolves mad. So,

A7 D7 G Em

just to see that you don't get chased, I think I ought to walk with you for a ways. — What full lips you have; they're sure to lure

A7 D7 Em

some-one bad, so un - til you get to grand-ma's place, — I think you ought to walk with me and be safe. — Hey there, Lil' - Red

G A C B7 1. Em B7 2. Em

Rid - ing Hood, you sure are look - ing good. You're ev-'ry-thing a big bad wolf could want. *Spoken: (Listen to me.)* want. —

## Verse 2:

I'm gonna keep my sheep suit on  
Until I'm sure that you've been shown,  
That I can be trusted walkin' with you alone.  
*Spoken:* Ooh! Lil' Red Riding Hood,  
I'd like to hold you if I could.  
But you might think I'm a big bad wolf so I won't.  
(To Chorus 2:)

## Chorus 2:

Ooh! What a big heart I have,  
The better to love you with.  
Lil' Red Riding Hood, even bad wolves can be good.  
*Spoken:* Ooh! I'll try to be satisfied,  
Just to walk close by your side.  
Maybe you'll see things my way,  
Before we get to grandma's place.  
*Spoken:* Hey there, Lil' Red Riding Hood.  
You sure are looking good.  
You're everything that a big bad wolf could want.

# THE LONELY BULL

(El Solo Toro)

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SOL LAKE

G F G F G F

E<sup>b</sup> D G C G B<sup>b</sup> G C G

A7 D7 B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup> G<sup>b</sup>

From the United Artists Motion Picture "PIECES OF DREAMS"

**LITTLE BOY LOST**

(Pieces of Dreams)

Copyright © 1970 EMI U CATALOG INC.  
All Rights ReservedLyric by MARILYN and ALAN BERGMAN  
Music by MICHEL LEGRAND

Moderately

Eb Fm7 Eb/G Cm7 Fm7 Fm7/Eb Bb7/D Bb7 Ebmaj7 Fm7  
 Lit - tle boy lost \_\_\_\_\_ in search of lit - tle boy found; \_\_\_\_\_ you go a - won - der - ing, wan - der - ing,  
 Lit - tle boy false \_\_\_\_\_ in search of lit - tle boy true; \_\_\_\_\_ will you be ev - er done trav - el - ing,  
 Lit - tle boy lost \_\_\_\_\_ don't let your lit - tle sheep roam. \_\_\_\_\_ It's time, come blow your horn, meet the morn,

To Coda ⊕

Gm7 Cm7/G Bbm7 Bb7 Bdim7 Cm Cm/Bb Am7(b5) D7 Gm Gm7 Gm6  
 stum-bl - ing, tum-bl - ing, round; round! When will you find \_\_\_\_\_ what's on the tip of your mind? \_\_\_\_\_  
 al - ways un - rav - el - ing, you, you? \_\_\_\_\_  
 look and see, can you be far from \_\_\_\_\_

Abmaj7 Ab6 Gm7 C7 Fm7 Bb7 Cm Ab/C  
 Why are you blind \_\_\_\_\_ to all you ev - er were, nev - er were, real - ly are, near - ly are? Run - ning a - way \_\_\_\_\_

Abm6/Cb Eb/Bb Am7(b5) Eb/Bb Eb+/Bb Fm7/Bb Bbm7 Ebmaj7/Bb Eb7/Bb  
 \_\_\_\_\_ could lead you fur - ther a - stray. \_\_\_\_\_ And as for fish - ing in streams \_\_\_\_\_ for piec - es of dreams, \_\_\_\_\_

D.C. al Coda

Fm7/Bb Bb7(b9) Ebmaj7/Bb Cm7 Fm7 Bb7  
 \_\_\_\_\_ those piec - es will nev - er fit. What is the sense of it?

⊕ Coda

Eb  
 home? \_\_\_\_\_

**LITTLE BROWN JUG**Copyright © 1993 by BEAM ME UP MUSIC (ASCAP), c/o CPP/BELWIN, INC., Miami, FL 33014  
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TRADITIONAL

Moderate swing (♩ =  $\frac{3}{4}$ )

Db Db/F Gb Gdim7 Ab Ab7/Gb Ab7/F Ab7/Eb Db6 Ebm7 Ab7  
 Db Db/F Gb Gdim7 Ab Ab7/Gb Ab7/F Ab7/Eb Db6/9 Ab7 Db6/9  
 1. 2.



# LITTLE DEUCE COUPE

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Music by BRIAN WILSON  
Words by ROGER CHRISTIAN

Moderate rock

**C**

Well, I'm not brag-gin', babe, so don't put me down, but I've got the fast - est set of  
lit - tle deuce coupe with a flat - head mill, but she'll walk a Thun - der - bird like it's

**F**

wheels in town. When some - thing pulls up to me, it don't e - ven try. And if it  
stand - in' still. She's port - ed and re - lieved, and she's stroked and she's bored. She'll do a

**C** **G** **Dm**

had a set of wings, man, I know I could fly, she's my lit - tle deuce coupe  
hun - dred and for - ty with the top end floored, she's my lit - tle deuce coupe

**G7** **C** **1. G7** **2. C7**

you don't know what I got. Just a She's got a  
you don't know what I got.

**F** **C**

com - pe - ti - tion clutch, with four on the floor - yeah, she purrs like a kit - ten till the lake pipes roar, and

**F** **D7** **G7**

if that ain't e - nough to make you flip your wig, there's one more thing, I've got the pink slip, dad - dy! And

**C** **3**

com - in' off the line, when the lights turn green, she blows 'em out - ta the wa - ter like you've nev - er seen. I get

**F** **C**

pushed out of shape, and it's hard to steer, when I get rub - ber in a all four gears. She's my

**G** **Dm** **G7** **1. C** **C7** **2. C** **C9(#11)**

lit - tle deuce coupe, you don't know what I've got! She's got a

**Moderately slow march**

F3287FBX

## LITTLE SAINT NICK

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All Rights ReservedWords and Music by  
BRIAN WILSON

Moderate shuffle (♩ = ♩♩)

1. Well, way up north where the air gets cold, there's a tale a-bout Christ-mas that you've all been told, and a real fa-mous cat all dressed  
up in red, and he spends the whole year work-in' out on his sled. It's the lit-tle saint Nick. It's the lit-tle Saint Nick. 2. Just a  
lit-tle Saint Nick. lit-tle Saint Nick. Oo, lit-tle Saint Nick. lit-tle Saint Nick.

Run, run rein - deer. Run, run rein-deer. Run, run rein - deer. Run, run rein - deer. (lead) 3. He's  
(bkgd.) He don't miss no one.

lit - tle Saint Nick. lit - tle Saint Nick. Oo, Mer - ry Christ-mas, St. Nick. Christ - mas comes this time each year.

Verse 2:

Just a little bobsled, we call it Old Saint Nick,  
But she'll walk the toboggan with a four-speed stick.  
She's a candyapple red with a ski for a wheel.  
And when Santa gives the gas, man, just watch her peel. (To Chorus:)

Verse 3:

He's haulin' through the snow at a fright'nin' speed  
With a half dozen deer with a Rudy to lead.  
He's got to wear goggles, 'cause the snow really flies,  
And he's cruisin' every pad with a little surprise. (To Chorus:)

## LITTLE THINGS MEAN A LOT

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EDITH LINDEMAN and CARL STUTZ

Slowly (♩ = ♩♩)

Blow me a kiss from a - cross the room. Say I look nice when I'm not. Touch my hair as you  
Give me your arm as we cross the street. Call me at six on the dot; a line a day when you're  
Send me the warmth of a se - cret smile to show me you have - n't for -

pass my chair, lit - tle things mean a lot. lit - tle things mean a lot. Don't have to buy me dia-monds and pearls,  
far a - way,

cham-pagne, sa - bles and such. I nev - er cared much for dia-monds and pearls, but hon - est - ly, hon - ey, they just cost mon - ey.

Give me your hand when I've lost the way. Give me your shoul-der to cry on. Wheth - er the day is bright or gray

give me your heart to re - ly on got. For now and for-ev-er, that al-ways and ev-er, lit-tle things mean a lot.



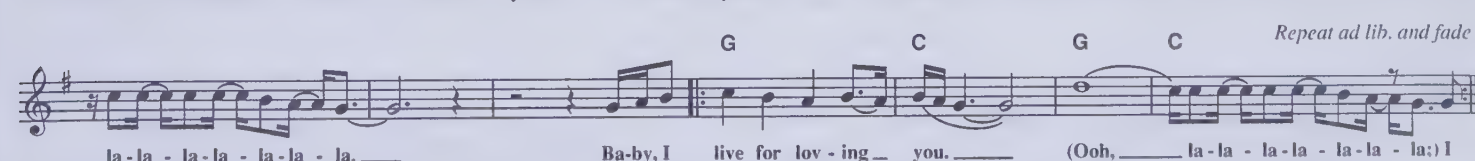
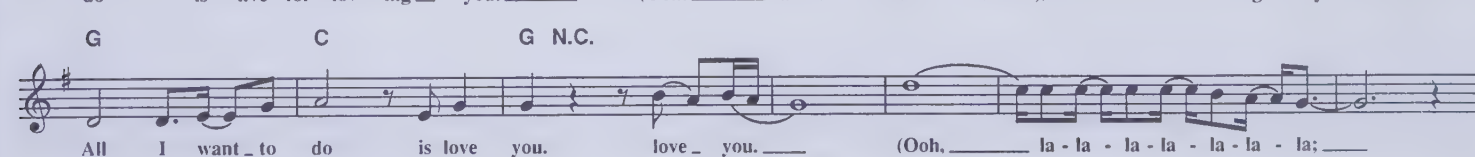
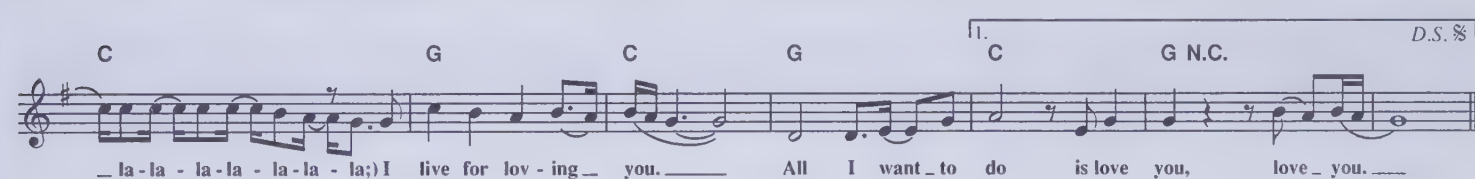
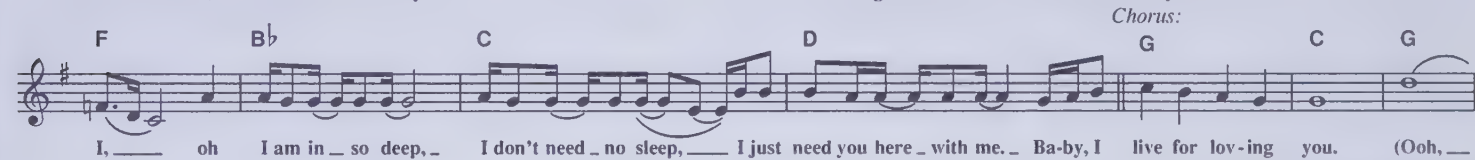
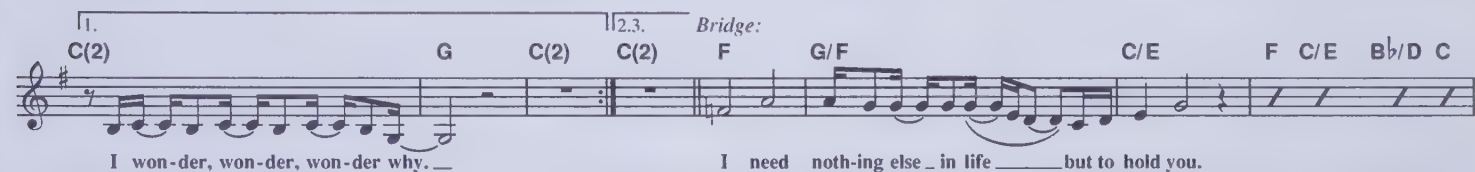
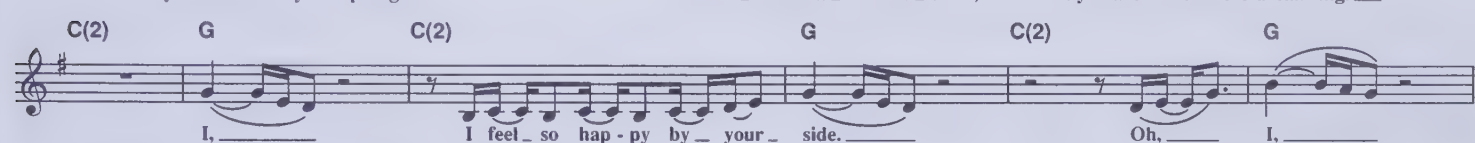
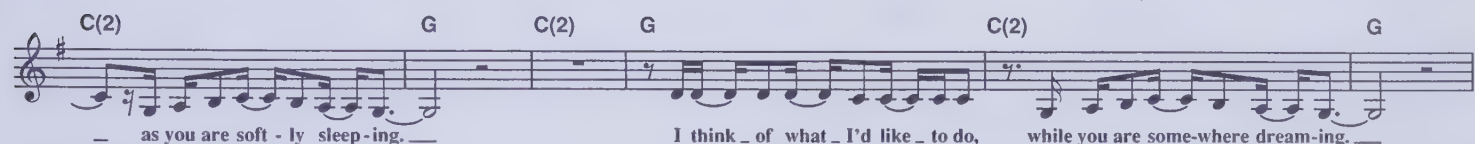
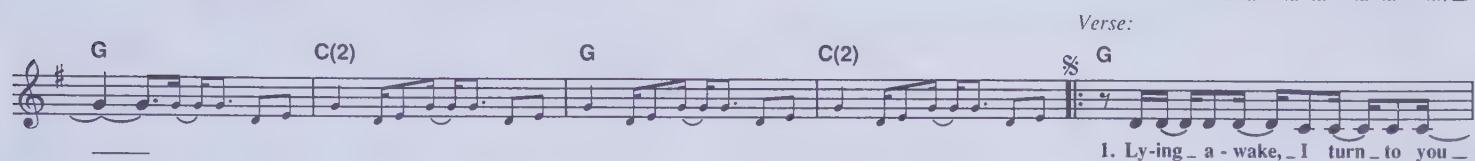
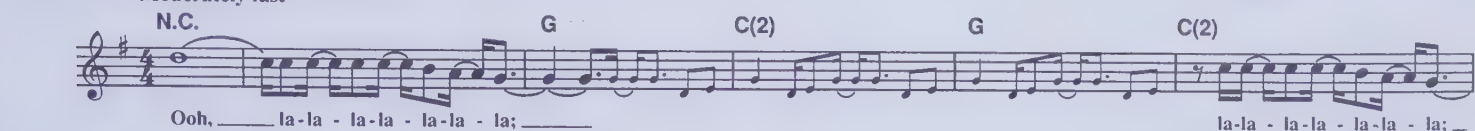
# LIVE FOR LOVING YOU

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Words and Music by  
GLORIA ESTEFAN, DIANNE WARREN  
and EMILIO ESTEFAN, JR.

Moderately fast

N.C.



Verse 2:

I find it hard to find the words  
To say what I am feeling.  
I'm so in love, I'm so alive,  
And I know you're the reason why,  
Why I'm so happy all the time.  
Oh, I, I wonder, wonder, wonder why.  
(To Bridge:)

Verse 3:

It would never cross my mind,  
To find another lover.  
'Cause after having been with you,  
There could be no other.  
I, just touching you I'm satisfied.  
Oh, I, I wonder, wonder, wonder why.  
(To Bridge:)

From the United Artists Motion Picture "LIVE AND LET DIE"

**LIVE AND LET DIE**

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Words and Music by  
 PAUL McCARTNEY and LINDA McCARTNEY

**Slowly**  
 G Bm C D7 D7(b9) G Bm

When you were young and your heart was an o - pen book, \_ you used to say live and let  
 (2nd time, instrumental until \_)

C C/D Cm/D G Bm

live. (You know you did, you know you did you know you did. \_ ) But if this ev - er - chang - ing

C 3 A D B $\flat$  G7 C/G

world in which we live in makes you give it a cry, \_ say live and let die! \_ Live and let

Gdim G7 C/G Gdim Bright rock Gm

die, \_ live and let die, \_ live and let die, \_

To Coda  $\oplus$  C9

What does it mat - ter to ya,

G7 D7 Em F

when you got a job to do \_ you got - ta do it well. \_ You got - ta give the oth - er fel - low hell! \_

Gm D.C. al Coda

$\oplus$  Coda Gm

E $\flat$ m

By STEVIE WONDER

### Moderate rock

*Verse:*

Moderate Rock

Chorus:

G Am/G Gm7 Am/G G Am/G Gm7 Am/G

1. A boy is born \_\_\_\_\_ in Hard-time, Mis-sis-sip-pi,  
2. His father works \_\_\_\_\_ some days for four-teen hours, \_

G Am/G Gm7 Am/G G Am/G Gm7

sur-round-ed by \_\_\_\_\_ four walls that ain't so pret-tty. \_\_\_\_\_ His par-ents give \_\_\_\_\_ him  
and you can bet \_\_\_\_\_ he bare-ly makes a dol-lar. \_\_\_\_\_ His moth-er goes \_\_\_\_\_ to

Am/G G Am/G Gm7 Am7/G G

love \_\_\_\_\_ and af-fec-tion, \_\_\_\_\_ to keep him strong, \_\_\_\_\_ mov-in' in the right di-rec-tion. Liv-ing  
scrub the floors for man-y, \_\_\_\_\_ and you'd best be-lieve \_\_\_\_\_ she hard-ly gets a pen-nny. Liv-ing

C D D7 G Am/G Gm7 Am/G Am/G G To Next Strain 1

[1,3,5] [2]

just e-nough, \_\_\_\_\_ just \_\_\_\_\_ e-nough \_\_\_\_\_ for the cit-y. Da da da  
just e-nough, \_\_\_\_\_ just \_\_\_\_\_ e-nough \_\_\_\_\_ for the cit-y.

[4,6.]

Am/G G G/F Em7(b5) Eb sus Eb Db Db/Cb

Da da da da da da da da da da da da da da da da da

[1,2.] D.S. § [3.]

Bb Ab G G Am/G Gm7 Am/G

da da da da da da. \_\_\_\_\_ (Liv-ing just e-nough \_\_\_\_\_ for the cit-y. Oh, \_\_\_\_\_)

[1,2,3.] [4.]

G Am/G Gm7 Am/G Am7/G G G/F Em7(b5)

liv-ing just e-nough \_\_\_\_\_ for the cit-y. Oh, \_\_\_\_\_ for the cit-y.) Da da da da da da da

Ebsus Eb Db Db/Cb rit. Bb Ab G

da da da da da da da da da da da da da da da.

His sister's black, but she is sho'nuff pretty.  
Her skirt is short, but Lord her legs are sturdy.  
To walk to school, she's got to get up early.  
Her clothes are old, but never are they dirty.  
Living just enough, just enough for the city.

Her brother's smart, he's got more sense than many.  
His patience's long, but soon he won't have any.  
To find a job is like a haystack needle, 'cause  
Where he lives, they don't use colored people.  
Living just enough, just enough for the city.

His hair is long, his feet are hard and gritty.  
He spends his life walkin' the streets of New York City.  
He's almost dead from breathing in air pollution.  
He tried and fought, but to him there's no solution.  
Living just enough, just enough for the city.

I hope you hear inside my voice of sorrow  
And that motivates you to think about tomorrow.  
This place is cruel, no world could be much colder.  
If we don't change, the world will soon be over.  
Living just enough, just enough for the city.



# LOCH LOMOND

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TRADITIONAL

Moderately Verse:

G C D7 G G7 C G /F#

1. By — yon bon-nie banks and by yon bon-nie braes where the sun shines bright on Loch Lo - mond, where  
then that we part - ed in yon shad - y glen, on the steep, steep side of Ben Lo - mand, where  
wee bird-ies sing, and the wild flow-ers spring. And in sun - shine the wa - ters are sleep - ing. But the

Em Bm/D C Am/D D7 G G7 C Bm/D D7 G

me and my true love were ev - er wont to gae, on the bon-nie, bon-nie banks of Loch Lo - mond.  
in pur - ple hue the high-land hills we view, and the moon com-ing out in the gloam - ing. } Oh,  
bro - ken heart it kens nae sec - ond spring a - gain, though the wae-ful may cease frae their — greet - ing.

Chorus:

Em Bm/D B/D# Em C D7 Em C G7 C Bm

ye'll take the high road, and I'll take the low road. And I'll be in Scot - land a - fore ye. But

Em Bm/D C Am/D D7 G C Bm/D 1.2. D7 G D7 D7 G 3. The —

me and my true love, we'll nev - er meet a - gain on the bon-nie, bon-nie banks of Loch Lo - mond. 2. 'Twas — Lo - mond.  
3. The —

# LONELY STREET

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By KENNY SOWDER, CARL BELEW  
and W.S. STEVENSON

Moderately slow

Bb Bb7 Eb Bb Bb7 Eb Bb F7

I'm look-ing for that lone-ly street; I've got a sad, sad tale to tell. I need a place to go and weep. Where's this place called

Eb Bb Bb7 Eb Bb Bb7 Eb

Lone - ly Street? — A place where there's just lone-li-ness, where dim lights bring for - get-ful-ness, where bro-ken dreams

Bb F7 Eb Bb Bb7 Eb Bb

and mem-'ries meet; where's this place called Lone - ly Street? — Per - haps up - on that lone-ly street, there's some-one such as

Bb7 Eb Bb F7 Bb Bb7 Eb

I who came to bur-y brok-en dreams and watch an old - love - die. — If I could find that lone-ly street, where dim lights bring for-

Bb Bb7 Eb Bb F7 1. Eb Bb 2. Eb Bb

get-ful-ness, where brok-en dreams and mem-'ries meet; where's this place called Lone - ly Street? — I'm Street? —

## LODI

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J.C. FOGERTY

Moderately

F B $\flat$  F Dm  
 Just a-bout a year a-go — I set out on the road, — seek - in' my fame and for - tune, —  
 man from the mag - a - zine — said I was on my way. — Some-where I lost con-nec - tions, —

B $\flat$  C7 F Dm B $\flat$   
 look-in' for a pot of gold. — Things got bad, — and things got worse. — I guess you will know the tune. —  
 ran out of songs to play. — I came in - to town, a one night stand. — Looks like my plans fell through. —

F C B $\flat$  F  
 — Oh! Lord, stuck in Lo - di a - gain. — Rode in — on the Grey - hound, — I'll be  
 — Oh! Lord, stuck in Lo - di a - gain. — If I on-ly had a dol - lar, — for

B $\flat$  F Dm B $\flat$   
 walk-in' out if I go. — I was just pass - in' through — must be — sev - en months — or more. —  
 ev - 'ry song I've sung, — and ev - 'ry time I've had to play — while peo-ple sat — there drunk. —

C7 F Dm B $\flat$  F  
 — Ran out of time and mon - ey, — looks like they took my friends. — Oh Lord! I'm  
 — You know, I'd catch the next — train — back to where I live. — Oh Lord! I'm

C B $\flat$  F F C B $\flat$  F  
 stuck in Lo - di a - gain. — The Oh, Lord! I'm stuck in Lo - di a - gain. —  
 stuck in Lo - di a - gain. —

## LOUISE

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All Rights ReservedWords by LEO ROBIN  
Music by RICHARD A. WHITINGModerate swing (♩ =  $\frac{3}{4}$ )

F F $^+$  Dm F/C G7/B G7  
 Ev - 'ry lit - tle breeze seems to whis-per "Lou - ise." — Birds in the trees — seem to twit - ter "Lou - ise." —  
 Ev - 'ry lit - tle beat that I feel in my heart, — seems to re - peat — what I felt at the start. —  
 An - y - one can see why I want-ed your kiss. — It had to be, — but the won-der is this: —

F/A A $\flat$ dim7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 C7(#5) F Gm7 C7 F  
 1. 2. To Next Strain 3. Fine  
 Each lit - tle rose — tells me it knows — I love you, love you. dore you, Lou - ise. love me, Lou - ise?  
 Each lit - tle sigh — tells me that I — a -  
 Can it be true, — some-one like you — could

Am F7 E7 Am Fdim7/A Am Am7 D9 G7 Gm7 C7  
 Just to see and hear you bring joy I nev - er knew. But to be so near you thrills me through and through.

D.C. al Fine



# LONDONDERRY AIR

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OLD IRISH MELODY

**Moderately**

**E $\flat$  A $\flat$  E $\flat$ /G Cm**

Would God I were the ten - der ap - ple - blos - som that floats and falls from off the twist - ed  
(Yea, would to) God I were a - mong the ros - es that lean to kiss you as you float be -

**F7 F7(b5) B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  A $\flat$ m6 E $\flat$ /B $\flat$  B $\flat$ 7**

bough, to lie and faint with - in your silk - en bo - som, with - in your silk - en bo - som, as that does  
tween, while on the low - est branch a bud un - clos - es, a bud un - clos - es, to touch you,

**E $\flat$  F $\sharp$ dim7 B $\flat$ 7/F E $\flat$  A $\flat$  E $\flat$ /G E $\flat$  A $\flat$  B $\flat$ 7 Cm A $\flat$  E $\flat$ /G F7**

now! Or would I were a lit - tle bur - nish'd ap - ple for you to pluck me, glid - ing by so  
queen. Nay, since you will not love, would I were grow - ing, a hap - py dai - sy, in the gar - den

**A $\flat$ m6/C $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ /G Cm F7 A $\flat$ m/C $\flat$  E $\flat$ /B $\flat$  A $\flat$  B $\flat$ 7**

cold, while sun and shade your robe of lawn will dap - ple, your robe of lawn, and your hair's spun  
path; that so your sil - ver foot might press me go - ing, might press me go - ing e - ven un - to

**1. E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ /G Cm F7 A $\flat$ m/C $\flat$  E $\flat$ /G A $\flat$  B $\flat$ 7 E $\flat$  A $\flat$ /B $\flat$  E $\flat$  2. E $\flat$**

gold. Yea, would to death.

# LOOKIN' OUT MY BACK DOOR

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J.C. FOGERTY

**Moderately fast**

**Verse:**

**C G D7 G G Em**

Just got home from Il - li - nois, lock the front door, oh boy!  
gi - ant do - ing cart-wheels, a stat - ue wear - in' high heels.  
For - ward trou - bles Il - li - nois, lock the front door, oh boy!

**C G D D7 G Em**

Got to sit down, take a rest on the porch. I - mag - i - na - tion sets in, pret - ty soon I'm sing - in':  
Look at all the hap - py crea - tures danc - ing on the lawn. A di - no - saur Vic - tro - la list - ning to Buck O - wens.  
Look at all the hap - py crea - tures danc - ing on the lawn. Both - er me to - mor - row, to - day I'll buy no sor - rows.

**1. C G D7 G 2. To Next 3. Fine Bridge: G D**

Doo, doo, doo, look - in' out my back door. There's a door. door. Tam - bou - rines and el - e - phants are

**C G Em D D7 G**

play - ing in the band. Won't you take a ride on the fly - in' spoon? Doo, doo, doo. { Won - d'rous ap - pa -  
Both - er me to -

**1. Em C G D7 2. D.S. al Fine G G**

ri - tion pro - vid - ed by ma - gi - cian.? } Doo, doo, doo, look - in' out my back door. door.  
mor - row, to - day I'll buy no sor - rows. }



# LOOKS LIKE WE MADE IT

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Words by WILL JENNINGS  
Music by RICHARD KERR

*Slowly*  
*Verse:*

**C F/C C**

There you are, \_ look-ing just the same as you did last time I touched you. \_ And here I am, \_  
Love's so strange, \_ play-ing hide and seek with hearts and al-ways hurt-ing. \_ And we're the fools, \_

**F/C C Am7 D11 D9 G Am7**

close to get-tin' tan-gled up in - side the thought of you. \_ Do you love him as much as I \_ love her, and will that love be  
stand-ing close e-nough to touch those burn-ing mem - o - ries. \_ And if I hold you for the sake of all \_ those times love made us lose our

*Chorus:*

**D11 D7 G7 C G/C F G**

strong when old feel-ings start to stir? \_ Looks like we } made it, \_ left each oth-er on \_ the way to an-oth-er love. \_  
minds, could I ev - er let you go? \_ Oh no we've }

**Em7 A7 Dm7 G11 C G/C F G 3 Em7 Am7**

\_ Looks like we made it, \_ or I thought so till to-day, un-til you were there, ev-'ry-where and

**1. Dm C/E F G11 C(9) C G/C F/C Dm C/E F G11 Am**  
**D.C. 2.**

all I could taste was love \_ the way we made \_ it. \_ all I could taste was love \_ the way we made it. \_ Oh. \_

**Em Am G11 D.S. 3. 4. etc. Repeat and fade**  
**Dm C/E F G11**

\_ We made it. \_ Looks like we all I could taste was love \_ the way \_ we

# LOVE THEME FROM "THE WINDS OF WAR"

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By BOB COBERT

*Moderately*

**Gm A7 Fm G7 Cm7(b5) F7 Bbmaj7 Bb6**

**D7 D D7 Gm A7 Fm G7 Cm7(b5)**

**1. F7 Bbmaj7 Bb6 D7/A D D7 D7/A D D7 Gm**  
**2.**

## A LOT OF LIVIN' TO DO

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Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Moderate swing (♩ = ♩♩)

There are {girls} boys just ripe\_ for some kiss - in'\_ and I mean to kiss\_ me a

few! Oh, those {girls} guys don't know\_ what they're miss - in',\_ I've got a lot of

liv - in'\_ to do! {And there's wine} {Siz - zlin' steaks} all read - y for tast - in',\_ and there's Cad-il-lacs

all shin-y and new! Got - ta move, 'cause time\_ is a - wast - in',\_ there's such a lot of

liv - in'\_ to do! There's mu-sic to play,\_ plac-es to go!\_ Peo-ple to see!\_

Ev - 'ry - thing\_ for you and me!\_ Life's a ball, if on - ly you know it!\_

And it's all just wait - in' for you! You're a - live, so come on and

show it!\_ There's such a lot of liv - in'\_ to do! There are liv - in',\_

such a lot of liv - in',\_ what a\_ lot of\_ liv - in'\_ to do!\_

From the Paramount Picture "SHE LOVES ME NOT"

## LOVE IN BLOOM

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All Rights ReservedWords and Music by  
LEO ROBIN and  
RALPH RAINGER

Moderately (♩ = 3/4)

Can it be { the trees that fill the breeze with rare and mag-ic per - fume? } Oh, no, it is - n't the trees, it's  
 { the spring that seems to bring the stars right in - to my room? }

love in bloom! spring, it's love in bloom. My heart was a des - ert;  
 you plant-ed a seed. And this is the flow - er, this hour of sweet ful - fill - ment! Is it all a dream the  
 joy su-preme, that came to us in the gloom? You know it is - n't a dream, it's love in bloom.

From the 20th Century-Fox Motion Picture "LOVE IS A MANY-SPLENDORED THING"

## LOVE IS A MANY-SPLENDORED THING

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All Rights Controlled and Administered by EMI MILLER CATALOG INC.  
All Rights ReservedLyrics by PAUL FRANCIS WEBSTER  
Music by SAMMY FAIN

Moderately

To Coda ⊕

Love \_\_\_\_\_ is a man - y splen - dored thing, \_\_\_\_\_ it's the A - pril rose that on - ly grows in the  
 Once \_\_\_\_\_ on a high and wind - y hill, \_\_\_\_\_ in the morn - ing mist two lov - ers kissed and the

ear - ly Spring, \_\_\_\_\_ Love is na - ture's way of giv - ing a rea - son to be liv - ing; the gold - en crown that

makes a man a king. \_\_\_\_\_ world stood still. \_\_\_\_\_ Then your fin - gers touched my

si - lent heart and taught it how to sing. Yes, true love's \_\_\_\_\_ a man - y splen - dored thing. \_\_\_\_\_



# LOVE IS JUST AROUND THE CORNER

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All Rights Reserved

Words and Music by  
LEO ROBIN and  
LEWIS E. GENSLER

**Moderate swing** (♩ = 3♩)

G7 C7 F G7 C7 F G7 C7 F Cm/Eb D7

Love is just a-round the cor - ner, an - y coz - y lit - tle cor - ner. Love is just a-round the cor - ner when  
I'm a sen - ti - men - tal mourn - er and I could - n't be for - lorn - er when you keep me on a cor - ner just  
let's go cud - dle in a cor - ner, an - y coz - y lit - tle cor - ner. Love is just a-round the cor - ner and

G7 C7 1. F 2. F To Next Strain 3. F Fine A7 Dm

I'm a - round you. you. you. Ve - nus de Mi - lo was  
wait - ing for  
I'm a - round

A7 Dm G7 C#dim7 G7 C#dim7 G7 C D.C. al Fine

not - ed for her charms. But strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

# LOVE LETTERS

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Words and Music by  
EDWARD HEYMAN and VICTOR YOUNG

**Moderately slow**

G G6 Am7 D7(b9) 3 Gmaj7

Love let - ters straight from your heart keep us so near while a - part.

C#m7(b5) F#7 3 Bm Bm7(b5) E7 Am7 E7(b9) 3 Am Am7(b5) D7

I'm not a - lone in the night when I can have all the love you write.

G G6 Am7 D7(b9) 3 Gmaj7 G9

I mem - o - rize ev - 'ry line, I kiss the name that you sign.

C Am7(b5) G/D Bbdim7 Am7 D7(b9) G6/9

And dar - ling, then I read a - gain right from the start, love let - ters straight from your heart.

# LOVE MAKES THE WORLD GO 'ROUND

(Theme from "Carnival")

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Words and Music by  
BOB MERRILL

**Moderately slow waltz**

Eb Ab Bb7 Eb Ab Eb Bb7

Love makes the world go 'round, love makes the world go 'round. Some - bod - y soon will  
High in some si - lent sky, love sings a sil - ver song, mak - ing the earth whirl

1. Fm7 Bb7 2. Ab Bb7 Fm7 Bb9 Eb Fm7 Bb9 Eb Ab Eb

love you, if no one loves you now. love makes the world go 'round.  
soft - ly;

# LOVE ME WITH ALL YOUR HEART

(Cuando Calienta El Sol)

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English Lyric by SUNNY SKYLAR  
Spanish Lyric by MARIO RIGUAL  
Music by CARLOS RIGUAL and  
CARLOS ALBERTO MARTINOLI

Moderately

Love me with all your heart, that's all I want love, Love me with all of your heart or not at all.

Just prom-ise me this: that you'll give me all your kiss-es, ev-'ry win-ter ev-'ry sum-mer, ev-'ry fall.

When we are far a-part or when you're near me, love me with all of your heart as I love you. Don't give me your love for a

mo-ment or an hour. Love me al-ways as you loved me from the start, with ev-'ry beat of your heart.

From "LOVE ME TONIGHT"

## LOVER

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate slow waltz

Lov-er, when I'm near you and I hear you speak my name, soft-ly  
Lov-er, when we're danc-ing keep on glanc-ing in my eyes till love's

in my ear you breathe a flame. dies.

own en-tranc-ing mu-sic

Bridge:

All of my fu-ture is in you. Your ev-'ry plan I de-sign. Prom-ise you'll al-ways con-

tin-ue to be mine. Lov-er, please be ten-der, when you're ten-der

fears de-part. Lov-er, I sur-ren-der to my heart.



From the Motion Picture "LOVE STORY"

(WHERE DO I BEGIN)

## LOVE STORY

Copyright © 1970, 1971 by FAMOUS MUSIC CORPORATION  
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Music by FRANCIS LAI

Moderately slow

Where do I be-gin to tell the sto - ry of how great a love can be, the sweet love sto - ry that is old - er than the sea,  
 With her first hel-lo she gave a mean-ing to this emp-ty world of mine, there'd nev - er be an - oth - er love an - oth - er time.  
 How long does it last? Can love be mea-sured by the hours in a day? I have no ans-wers now, but this much I can say;

the sim - ple truth a - bout the love she brings to me? Where do I start? She fills my  
 She came in - to my life and made the liv - ing fine.  
 I know I'll need her till the stars all burn a - way,

heart, she fills my and she'll be there. heart with ver - y spe-cial things, with an - gel  
 songs, with wild im - ag - in - ings. She fills my soul with so much love that an - y - where I go I'm nev - er  
 lone - ly. With her a - long, who could be lone - ly? I reach for her hand; it's al - ways there.

*D.C. al Fine*

Columbia Pictures Presents a Channel-Lauren Shuler Production  
A Joel Schumacher Film "ST. ELMO'S FIRE"

## LOVE THEME FROM ST. ELMO'S FIRE

(Instrumental)

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By DAVID FOSTER

Moderately slow

*rit.*

*1. D.C. 2. D.C. al Fine*



# LOUISIANA MAN

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Words and Music by  
DOUG KERSHAW

**Moderately bright**

*Verse 1:*

**D** **A7** **D**

1. At birth mom and pa - pa called their lit - tle boy, Ned, raised him on the banks of a riv - er bed. A

**A7** **D**

house boat tied to a big tall tree; a home for my pa - pa and my ma - ma and me. The clock strikes three, pa - pa

**A7** **D**

jumps to his feet. Al - read - y, ma - ma's cook - ing pa - pa some - thing to eat. At half past pa - pa, he's a - read - y to go. He

**A7** **D** **G**

jumps in his pi - rogue, head - ed down the bay - ou. He's got fish - ing lines strung a - cross the Loui - si - an - a riv - ers,

**D7** **G**

got - ta catch a big fish for us to eat. He's set - ting traps in the swamps catch - ing an - y - thing he can.

**D7** **G** **D7** **G**

Got - ta make a liv - ing, he's a Loui - si - an - a man. Got - ta make a liv - ing, he's a Loui - si - an - a man.

**D** **A7** **D**

Mus - crat hides hang - ing by the doz - ens. E - ven got a la - dy mink, a musk - rat's cou - sin. Got 'em out dry - ing in the

1. **A7** **D** 2. **A7** **D**

hot, hot sun. To - mor - row pa - pa's gon - na turn 'em in - to mon'. 2. They mor - row pa - pa's gon - na turn 'em in - to mon'.

*Verse 2:*

They call mama Rita and my daddy Jack, little baby brother on the floor, that's Mack.  
Bren and Lin are the family twins. Big brother Ed's on the bayou, fishing.  
On the river, floats papa's great big boat. That's how papa goes into town.  
Takes every bit of a night and a day to even reach a place where people stay.  
I can hardly wait until tomorrow comes around. That's the day papa takes the furs to town.  
Papa promised me, Ned and I could go; even let me see a cowboy show.  
I seen cowboys and Indians for the first time then I told my papa, "I gotta go again."  
Papa said, "Son, we got lines to run. We'll come back again, first there's work to be done."

Theme Song from the Motion Picture "SIX PACK"  
**LOVE WILL TURN YOU AROUND**

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 All Rights Reserved

Words and Music by  
**KENNY ROGERS, EVEN STEVENS**  
**THOM SHUYLER and DAVID MALLOY**

Moderate country two-beat

Verse:

1. You can run, — you can hide, — nev-er let it in - side; keep liv-ing your life — in the dark. — Soon-er or lat - er, that  
 gen-tle per-suad-er is gon-na catch up — with your heart; make you a dream-er, — be - liev - er, — be-liev-er in love.  
 Well, it's your mind — that tricks you in - to leav - ing ev - 'ry time. — } Love will turn you a - round, —  
 heart — that talks you in - to stay - ing where — you are. — }  
 turn you a-round. — Well, it's your — Love will turn you a-round, —  
 turn you a-round. — Turn you a-round. —

Repeat ad lib. and fade

Verse 2:

Right when the man's doing all that he planned,  
 And he thinks he's got just what he needs.  
 Life will deliver a shot that will shiver him.  
 Driving him down to his knees.  
 Make him start giving, living,  
 Living again. (To Chorus:)

Verse 3:

Out of the blue, she reaches for you,  
 And you tell her you don't have the time.  
 So you move away fast, but you know it won't last,  
 'Cause you can't get her off of your mind.  
 Thoughts are burning, turning,  
 Turning around.

Verse 4:

How do you know when to stay or to go,  
 And how do you know when it's real?  
 You don't need a sign to make up your mind;  
 You've got your heart at the wheel.  
 You want to start sharing, caring,  
 Caring again. (To Chorus:)

**LOVESICK BLUES**

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Words by IRVING MILLS  
 Music by CLIFF FRIEND

Moderate swing (♩ = ♩)

I got a feel-in' called the blues, — oh Lawd, since my ba-by said good-bye. — Lawd, I don't know what I'll do; —  
 — all I do is sit and sigh. — That last long day she said good - bye well, Lawd, I tho't — I would cry. — She'd  
 do me, she'd do you, she's got that kind of lov-in'. Lawd, I love to hear her when she calls me sweet dad - dy, — such a beau-ti-ful  
 dream — I hate to think it all o - ver. — I've lost my heart it seems. — I've grown so used to you some -  
 how. Lawd, I'm no - bod-y's sug-ar dad-dy now — and I'm lone - some I got the love - sick blues. —



## LUSH LIFE

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By BILLY STRAYHORN

Verse: tempo ad lib.

**Verse:** tempo ad lib.

**Chorus:** *Slowly:*

I used to vis - it all the ver - y gay plac - es; those come-what - may plac - es, where one re -  
girls I knew had sad and sul - len gray fac - es with dis - tant gay trac - es that used to

lax - es on the ax - is of the wheel of life to get the feel of life, from jazz and cock-tails. The  
be there, you could see where they'd been

washed a - way by too man-y thru the day twelve o' - clock tales, then you came a - long with your si - ren song to

tempt me to mad - ness. I thought for a while that your poig - nant smile was tinged with the sad - ness

of a great love for me. Ah! yes I was wrong, a - gain I was wrong.

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now life is aw - ful a -

gain, a trough - ful of hearts could on - ly be a bore. A week in Pa - ris will ease the bite of it;

all I care is to smile in spite of it. I'll for - get you I will while yet you are still burn - ing in - side my

brain. Ro - mance is mush, sti - fling those who strive. I'll live a lush life in some small dive, and

there I'll be, while I rot with the rest of those whose lives are lone - ly too.



# LOVING ARMS

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Words and Music by  
TOM JANES

*Moderately slow* *Verse:*

1. If you could see me now, — the one who said — that she'd rather roam, — the one who said —  
hold you now, — just for a mo-ment. If I could real-ly make you mine. Just for an hour —

that she'd rather be a-lone. If you could on-ly see me now. 2. If I could now. I've been too long in — the wind, —  
turn back the hands of time. If I could on-ly hold you

too long in the rain. — tak-in' — an-y com-fort — that I can. Look-ing back and long-in' for the free-dom of my chains — and ly-in' in your lov-in' arms — a —  
gain. If you could hear me now sing-in' some-where through the lone-ly night. — And dream-in' of your arms that

held me tight. — If you could on-ly see me now. I've been gain I can al-most feel your lov-in' arms — a — gain.

*To Coda* ⊕

*D.S. al Coda* ⊕ *Coda*

From the M-G-M Musical Production "THE GREAT CARUSO"

# THE LOVELIEST NIGHT OF THE YEAR

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Music adapted by  
IRVING AARONSON

*Slowly*

When you are in love, — it's the love-li-est night of the year. — Stars twin-kle a - bove, —

— and you al-most can touch them from here. — Words fall in to rhyme — an - y - time you are hold-ing me

near. — When you are in love, — it's the love-li-est night of the year. —

Waltz-ing a - long in the blue — like a breeze drift-ing o - ver the sand, — thrilled by the won-der of

you, — and the won-der-ful touch of your hand. And my heart starts to beat — like a child when a birth-day is near. —

So, kiss me my sweet, — it's the love-li-est night of the year. — year. —

# MA

(He's Making Eyes at Me)

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Words by SIDNEY CLARE  
Music by CON CONRAD

Moderately fast

Musical score for 'MA' in E-flat major, 4/4 time. The score consists of four staves of music with lyrics. Chords are indicated above the notes.

“Ma, \_\_\_\_\_ he’s mak - ing eyes at me! \_\_\_\_\_ Ma, \_\_\_\_\_ he’s aw - ful nice to me! \_\_\_\_\_  
 \_\_\_\_\_ Ma, he’s al - most break - ing my heart. \_\_\_\_\_ I’m be - side him. Mer - cy! Let his con - science guide him!  
 Ma, \_\_\_\_\_ he wants to mar - ry me, \_\_\_\_\_ be my hon - ey - bee. \_\_\_\_\_ Ev - ’ry min - ute  
 he gets bold - er, now he’s lean - ing on my should - er; Ma, \_\_\_\_\_ he’s kiss - ing me!” \_\_\_\_\_

Theme From the 20th Century-Fox Motion Picture “THE RAZOR’S EDGE”

# MAM’SELLE

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Words by MACK GORDON  
Music by EDMUND GOULDING

Slowly

Musical score for 'MAM'SELLE' in D major, 4/4 time. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

A small ca - fé, Mam’ - selle; \_\_\_\_\_ our ren - dez - vous, Mam’ - selle. \_\_\_\_\_ The vi - o -  
 lins were warm and sweet, and so were you, Mam’ - selle. \_\_\_\_\_ And as the  
 night danced by, \_\_\_\_\_ a kiss be - came a sigh. \_\_\_\_\_ Your love - ly eyes seemed to spark - le just like wine does; no  
 heart ev - er yearned the way that mine does for you. \_\_\_\_\_ And yet I know too well \_\_\_\_\_ some day you’ll  
 say good - bye. \_\_\_\_\_ Then vi - o - lins will cry, and so will I, Mam’ - selle. \_\_\_\_\_



## MacARTHUR PARK

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Words and Music by  
JIMMY WEBB

Moderately slow

**Dm** **Dm/C** **E♭/B♭**

Spring was nev - er wait - ing for us, girl, it ran - one - step a - head as we fol - lowed in the  
I re-call the yel-low cot-ton dress foam - ing like a wave on the ground a-round your

**Gm** **B♭/F** **A♭** **B♭/E♭** **Gm** **A♭/E♭** **D♭/E♭** **E♭/F** **Dm**

dance. Be - tween the part-ed pag - es and were  
knees. The birds like ten-der ba - bies in your

**Dm/C** **E♭/B♭** **Gm** **B♭/F**

pressed in love's hot fe-vered i - ron like a strip-ed pair of pants.  
hands and the old men play-ing cheq - uers by the trees.

Chorus:

**A♭** **B♭** **C** **Cmaj7** **Gm7/C** **F**

Mac - Ar-thur's park is melt-ing in the dark, all the sweet green ic-ing flow-ing down. Some-one left the cake out in the rain:

**Fmaj7** **C/E** **Dm7** **C/E** **Fmaj7**

I don't think that I can take it 'cause it took so long to bake it, and I'll nev-er have that rec-i - pe a - gain, oh,

**E♭** **D♭** **A♭maj7** **Cm/F** **D♭** **Cm** **A♭** **E♭maj9** **Gm7** **Dm7**

no.

**Cmaj7** **Am7** **Fmaj9** **Bm7** **Fmaj7** **B♭maj7** **E♭** **A♭** **A♭maj7** **A♭7** **D♭** **E♭/B♭** **F**

Bridge:

**F** **Fmaj7** **B♭maj7** **B♭6** **B♭dim7**

There will be an-oth-er song for me, for I will sing it; there will be an-oth-er dream for me some-one will  
take my life in to my hands and I will use it; I will win the wor - ship in their eyes and I will

**F(9)/A** **F** **Fmaj7** **B♭maj7** **Em7(♯5)**

bring it. I will drink the wine while it is warm and nev-er let you catch me  
lose it. I will have the things that I de - sire and my pas - sion flow like

**Am7** **D7sus** **D7** **C** **D7** **Gm7** **Gm7/C** **C7(♯9)** **Fmaj7**

look-ing at the sun, and af - ter all the loves of my life, af - ter all the loves of my  
riv - ers to the sky, and af - ter all the loves of my life, oh af - ter all the loves of my



1. B $\flat$ maj7 E $\flat$ maj7 Gm7/C C7 B $\flat$ maj7 E $\flat$ maj7 Csus Dm  
 life, — you'll still be the one. I will life, I'll be think-ing of you and won-der-ing why.

Dm/C E $\flat$ /B $\flat$  Gm B $\flat$ /F A $\flat$  B $\flat$ /E $\flat$  Gm A $\flat$ /E $\flat$

Double time  
 D $\flat$ /E $\flat$  E $\flat$ /F Am/D C/F Gm Am/G Gm7 C/D Gm Am/G Gm7 C/D Gm Am/G Gm7 C/D

Gm Am/G Gm7 Am7 Dm7 G/D Dm7 G/D Dm7 G/D Dm7 G/D E $\flat$ maj9

Am7 E $\flat$ maj9 B $\flat$ maj7 Am7 E $\flat$ maj9 F

G A/G Gm7 C/D G A/G Gm7 Am7 E $\flat$ /B $\flat$  B $\flat$  E $\flat$ sus/B $\flat$  E $\flat$ /B $\flat$  G7/B G7(9)/B G7 Cm B+ E $\flat$ /B $\flat$

Am7(5) Fm E A $\flat$ /E $\flat$  Dm7(5) 1. E $\flat$ m7 E $\flat$ m7/A $\flat$  2. Tempo 1 G $\flat$

Chorus:  
 D $\flat$  F Fmaj7 Cm7 Cm7/F  
 Mac-Arthur's Park is melt-ing in the dark, all the sweet green ic-ing flow-ing down. —

B $\flat$  B $\flat$ maj7 C6 Dm F/C Bm7(5)  
 Some-one left the cake out in the rain; I don't think that I can make it 'cause it took so long to bake it, and I'll nev-er have that rec-i-pe a-

B $\flat$ m(maj7) B $\flat$ m6 F C9 A $\flat$  Fm G $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus Fsus B $\flat$   
 gain, oh, no. Oh, no. No, no, no, no, no.

# MAKE IT EASY ON YOURSELF

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Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderately slow

Verse:

Chords: Eb Cm Eb Cm<sub>3</sub> C Eb Eb+

If you real-ly love {him} and there's noth-ing I can do, don't try to spare my feel-ings, just tell me that we're  
if the way I hold you can't com - pare with {his} ca - ress, words of con - so - la - tion will make me miss you

Chorus:

Chords: Cm/Eb Eb9 Bbm7 Eb9 Cm Fm7 Db Eb9 Cm Fm7

through. And make it eas - y on your - self, make it eas - y on your-self  
less. My dar - ling, if this is good - bye, I just know I'm gon-na cry

Chords: Db Eb Db Db/C Bbm7 Eb6 Ab Bb6 Bb7 Bbm7 Cm Ab

'cause break-ing up is so ver-y hard to do. And fore you start cry-in' too.  
so run to {him} be -

Chords: Ab6 Bbm7 Eb9 Cm Fm7 Db Eb9 Cm Fm7 Db Eb

And make it eas - y on your-self, make it eas - y on your-self 'cause

Chords: Db Bbm7 Cm Ab Cm Db Eb6 Abmaj7

break-ing up is so ver-y hard to do. Oo, whoa, oh, oh.

From the Paramount T.V. Series "LAVERNE DeFazio and SHIRLEY Feeney"

# MAKING OUR DREAMS COME TRUE

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Lyric by NORMAN GIMBEL  
Music by CHARLES FOX

Bright four

Chords: F A7(b9) Dm/A A7 Dm Bb C/Bb Bb

Give us an - y chance, we'll take it. Read us an - y rule, we'll break it.  
Noth-ing's gon - na turn us back now, straight a - head and on the track now.

Chords: F/C Dm C/E C Bb C Dm7 G

We're gon-na make our dreams come true, do - in' it our way. There is noth - ing we won't try;

Chords: Cmaj7 C Bbmaj7 Gm6/Bb F C Bb C

nev - er heard the word im - pos - si - ble. This time there's no stop-ping us. We're gon-na do it.

Chords: F A7(b9) Dm/A A7 Dm Bb C/Bb Bb F/C Dm

On your mark, get set, and go now. Got a dream and we just know now, we're gon-na make that dream come

Chords: C/E C7 Bb/C C7 F Dm Bb<sub>3</sub> C7 Gm7 C7

true. And we'll do it our way, yes our way, Make all our dreams come true. And do it

Repeat and fade

From the United Artists Motion Picture "THE MAGNIFICENT SEVEN"

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By ELMER BERNSTEIN

Moderately fast

Eb Abmaj7 Bb Eb Abmaj7 Bb Eb Abmaj7 Bb Eb Abmaj7 Bb Eb  
 Ab Ab2/C Ab Eb Abmaj7 Bb Eb Db Db2/F Db/Ab Fm Ab/Bb Bb7 Eb Cm7 Fm7 Gm Ab/Bb Bb7  
 Eb Abmaj7 Bb Eb Abmaj7 Bb Eb Abmaj7 Bb Eb Abmaj7 Bb Eb Ab  
 Eb Db Bb7 Eb Ab Bb Eb Abmaj7 Bb Eb Abmaj7 Bb Eb Gm7 C7  
 F Bbmaj7 C F Bb Bb2/D Bb F Bbmaj7 C F Eb Eb2/G Eb/Bb Gm Bb/C C F Dm7  
 Gm7 Am Bb/C C7 F Bb C F Bbmaj7 C F Bbmaj7 C F Bbmaj7 C F

**MANHATTAN SERENADE**Copyright © 1928 (Renewed 1956) EMI ROBBINS CATALOG INC.  
All Rights ReservedWords and Music by  
LOUIS ALTER

Slowly

Fmaj9 F6 G13 G7 C9 C7(b9) C7 G9 C7 Fmaj9 F6 G13 G7  
 That night in Man-hat - tan was the start of it; we lived it and we loved ev-'ry  
 Our kiss was a sky - ride to the high - est stars; we made it with-out touch - ing the  
 C9 C7(b9) C7 G9 C7 F7 F9 F7(b9) Bbmaj7 Bb Bbm F  
 part of it: The glow of moon-light in the park, the lights that spelled your name,  
 han - dle bars.   
 Dm F+ Dm7 Dm6 G7 Bb7 A C7 F G9  
 the au-tumn breeze that fanned the spark that set out hearts a - flame. And I gave you my love  
 F/A D7 G9 C9 F C+/E Cm6/Eb D7 Bb6 Gm7/C F  
 to the mel - o - dy of the mu - sic, the mad - ness that made our Man - hat - tan ser - e - nade.



## MALA FEMMENA

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Female Words by TOTO and RAY ALLEN  
Words and Music by TOTO

Moderate rumba

**B $\flat$**  **B $\flat$  maj7** **B $\flat$ 6**

Fem - me - na, tu si na ma - la fem - me - na, chist 'uo cchie'e fat - to chia - gne - re

**G7/B** **Cm** **F9**

la - creme e'n - fa - mi - tà. Fem - me - na si tu peg-gio'e na vi - pa - ra, m'e 'ntus-se - ca - ta

**F7** **F+** **B $\flat$  Bdim** **Cm** **F7** **B $\flat$**  **B $\flat$  maj7**

I'a - ne - ma, nun poz - zo - cchiù cam - pà. Fem - me - na, si ddo-ce com-me'o zuc - che - ro

**B $\flat$ 6** **G7/B** **Cm** **E $\flat$ m6**

pe - ro' sta fac - cia d'an - ge - lo te ser - ve pe 'ngan - na. Fem - me - na,

*a tempo* **B $\flat$ /F** **Gm7** **C7** **F7** **B $\flat$**  **E $\flat$ m6** **B $\flat$**

tu si a' cchiù bel - la fem - me - na, te vo-glio be-ne-gi t'o dio, nun te poz-zo scur - da'.

## THE MAN ON THE FLYING TRAPEZE

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Words and Music by WALTER O'KEEFE

Brightly

**A $\flat$**  **B $\flat$ m** **E $\flat$ 7** **A $\flat$**  **A $\flat$ dim7** **A $\flat$**

Once I was hap - py, but now I'm for - lorn, like an old coat that is tat - tered and torn. I'm left in this

**B $\flat$ m** **E $\flat$ 7** **A $\flat$**  **Fm**

wide world to fret and to mourn, he - trayed by a maid in her teens. Now this girl that I loved, she was hand - some,

**C7** **Fm** **C**

and I tried all I knew, her to please. But I nev - er could please her a quar - ter as well as the man on the

*Chorus:* **Fm/C** **C** *rall.* **E $\flat$ 7** **A $\flat$**  **B $\flat$ m** **E $\flat$ 7**

fly - ing tra - peze! Woah! He flies through the air with the great - est of ease, this dar - ing young man on the

**A $\flat$**  **A $\flat$ dim7** **A $\flat$**  **B $\flat$ m** **E $\flat$ 7** **A $\flat$**

fly - ing tra - peze. His move - ments are grace - ful, all girls he does please, and my love he's pur - loin - ed a - way.

# MAPLE LEAF RAG

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Music by SCOTT JOPLIN

Tempo di marcia

The musical score for "Maple Leaf Rag" is presented in piano and guitar notation. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "Tempo di marcia". The score consists of 16 staves of music. Chords are indicated above the notes, and dynamics such as "N.C." (No Chord) and "D.C. al Coda" are used. The score includes a variety of chords, including triads, dyads, and complex chords like "Bb7(9)", "Bb7(5)/D", and "Bb7/F". The notation includes slurs, ties, and repeat signs with first and second endings. The piece concludes with a "Coda" section marked with a double bar line and a "Coda" symbol.

Chords and dynamics indicated in the score:

- Staff 1: A<sup>b</sup>, A<sup>b</sup>dim7, E<sup>b</sup>7/B<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>dim7, E<sup>b</sup>7/B<sup>b</sup>, F<sup>b</sup>, E<sup>b</sup>
- Staff 2: F<sup>b</sup>, E<sup>b</sup>, N.C., 8va, Ddim7, A<sup>b</sup>/E<sup>b</sup>
- Staff 3: F<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, Ddim7, A<sup>b</sup>/E<sup>b</sup>, F<sup>b</sup>, A<sup>b</sup>/G<sup>b</sup> (To Coda)
- Staff 4: 1. E<sup>b</sup>7, A<sup>b</sup>; 2. E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>dim, E<sup>b</sup>7/B<sup>b</sup>, A<sup>b</sup>
- Staff 5: F/A, E<sup>b</sup>7/B<sup>b</sup>, Bdim7, A<sup>b</sup>/C
- Staff 6: A<sup>b</sup>, F/A, E<sup>b</sup>7/B<sup>b</sup>, A<sup>b</sup>, N.C.
- Staff 7: F, B<sup>b</sup>m, B<sup>b</sup>9, E<sup>b</sup>7, 1. A<sup>b</sup>, A<sup>b</sup>dim7; 2. A<sup>b</sup>, D.C. al Coda
- Staff 8: Coda, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>
- Staff 9: A<sup>b</sup>7, D<sup>b</sup>, F7
- Staff 10: B<sup>b</sup>7, E<sup>b</sup>m, Gdim7
- Staff 11: D<sup>b</sup>/A<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, 1. D<sup>b</sup>, Ddim7; 2. D<sup>b</sup>
- Staff 12: D<sup>b</sup>, B<sup>b</sup>m, Bdim7, A<sup>b</sup>/C, A<sup>b</sup>, F/A, E<sup>b</sup>7/B<sup>b</sup>
- Staff 13: A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>m, Bdim7, A<sup>b</sup>/C
- Staff 14: A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>7(5)/D, A<sup>b</sup>/E<sup>b</sup>, E7, B<sup>b</sup>7/F, E<sup>b</sup>7/G, 1. A<sup>b</sup>, /B<sup>b</sup>, /C; 2. A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>



# MARCH

(From "The Nutcracker Suite")

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Music by  
PETER ILYICH TCHAIKOVSKY

Brightly

Chords and markings for 'MARCH':

- Staff 1: G, Em, Bm, Em, G, Em, Bm, Em, Am, D
- Staff 2: G, C, Am, B, Em, Am, D, G, Em
- Staff 3: Bm, Em, G, Em, Bm, Em, Am, D, Bm, Em
- Staff 4: C, D, To Coda, Em, B, Em, Am7/C, Am7, Am/F#, B
- Staff 5: Em, Am, F#m7(b5), B, Em, Am7/C, Am7, Am/F#, B
- Staff 6: Em, Am, D7, D.C. al Coda, Coda, G/B, Am, D, G

# MARCH OF THE TOYS

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Music by  
VICTOR HERBERT

Moderate march tempo

Chords and markings for 'MARCH OF THE TOYS':

- Staff 1: Am, Am, E7, Am, E7, Am
- Staff 2: E7, Am, E7, Am, E7, Am, C, E7
- Staff 3: Am, Am/G, Am/F, E7, Am, N.C., a tempo, Bb, C7, F, Gm
- Staff 4: C7, F, Bb, C7, F, Bb7(b5), A, Bb7(b5), A, Bb7(b5)
- Staff 5: A, N.C., Bb, C7, F, Gm, C7, F, Bb
- Staff 6: A7, Dm, G7, F, C7, F, N.C., C7, F



# MARGIE

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Words by BENNY DAVIS  
Music by CON CONRAD and  
J. RUSSELL ROBINSON

Brightly

C Dm7 C7/E F F7 F+ B $\flat$  D $\flat$ 7 F/C Bdim F/C

My lit - tle Mar - gie, I'm al-ways think-ing of you. Mar - gie, I'll tell the world I love you. Don't for - get your

D7 G7 Gdim7 G7 C7 F F7 F+ B $\flat$

prom-ise to me; I have bought a home and ring and ev-'ry-thing, for Mar - gie. You've been my in-spir-a-tion; days are

A A7 F/C C7 F B $\flat$  F B $\flat$  F C7 F B $\flat$  F B $\flat$  D7 Gm7 C7 F B $\flat$ 7 F

nev - er blue. Af - ter all is said and done, there is real-ly on - ly one, oh! Mar - gie, Mar-gie, it's you.

# MARIA ELENA

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English Lyric by  
S.K. RUSSELL  
Music and Spanish Lyric by  
LORENZO BARCELATA

Moderately

C F6 C Dm7 C $\sharp$ dim7 Dm7 G7 C F7 C F6 C

Like fall-ing rain to a flow'r, or like the shore to the sea; like min-utes are to an hour,  
*Quie-ro can - tar - te, mu - jer, mi más bo - ni - ta can - ción. Por-que e-res tú mi que - rer,*

Dm7 G7 C Am E7 Am Dm Am D7 Ddim D7

— dar-ling, so you are to me. This I can nev - er dis - guise, here in my heart, or my  
— *rei - na de mi co - ra - zón. No me a-ban - do - nes, mi bien, que e-res to - do mi que -*

Dm7 G7 C Csus C Cmaj7 Dm7 G7 G7( $\sharp$ 5) C

eyes. Ma - ri - a E - le - na, you're the an - swer to a pray'r; Ma - ri - a E - le - na can't you see how much I care?  
*rer. Tu - yo es mi co - ra - zón, oh, sol de mi que - rer, mu - jer de mi lu - sion, mi a - mor te con - sa - gre!*

G7( $\sharp$ 5) C F $\sharp$ dim7 Dm7 G7 Cmaj7 F $\sharp$ dim7 C

— To me your voice is like the ech - o of a sigh, and when you're near, my heart can't speak a - bove a sigh. Ma - ri - a E - le - na,  
— *Mi vi - da la em-be - lle - ce u - na es - pe - ran - za a - zul, mi vi - da tie - ne un cie - lo que le dis - te tu. Tu - yo es mi co - ra -*

Csus C Cmaj7 Dm7 G7 E7 E7( $\flat$ 9) E7 Am F Fm6 D7( $\flat$ 5)

say that we will nev - er part; Ma - ri - a E - le - na, take me to your heart. A love like mine is great e - nough for  
*zón, oh, sol de mi que - rer, tu - yo es to - do mi ser, tu - yo es, mu - jer! Ya to - do el co - ra - zón te lo en - tre -*

C C6 D7 G7 C G7 C Fm6 C

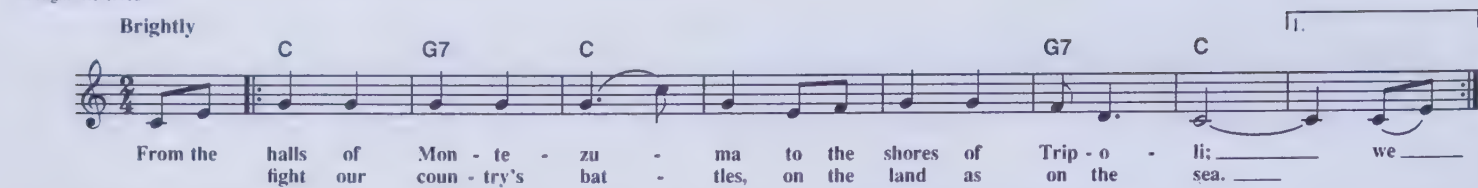
two: to share this love is real-ly all I ask of you. Ma - ri - a E - le - na, you, my love.  
*gue. E - res mi fe, e - res mi Dios, e - res mi a - mor! Tu - yo es mi co - ra - mor, mi a - mor!*

## MARINES' HYMN

(Song of the U.S. Marine Corps)

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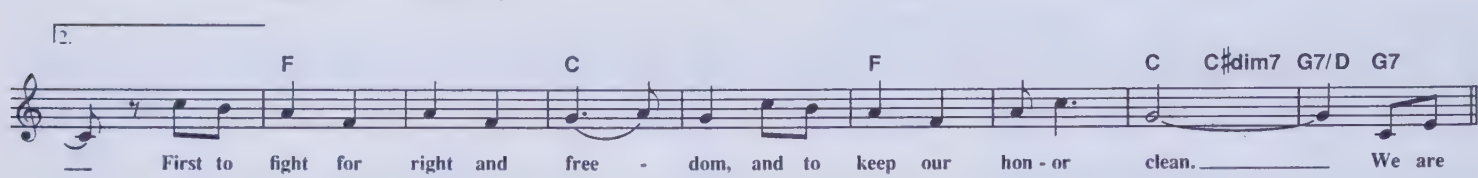
**Brightly**



From the halls of Mon - te - zu bat - ma tles, to the shores of Trip - o - li; we

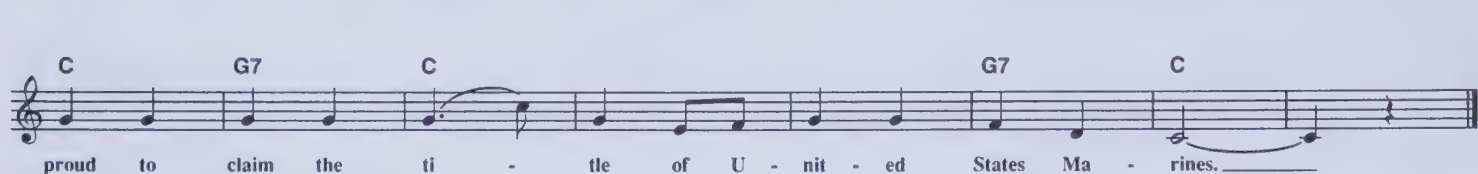
fight our coun - try's bat - tles, on the land as on the sea. \_\_\_\_\_

**1.**



First to fight for right and free - dom, and to keep our hon - or clean. We are

**2.**



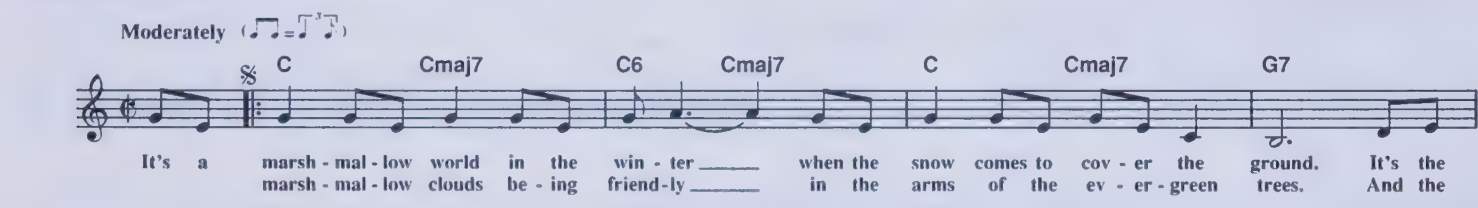
proud to claim the ti - tle of U - nit - ed States Ma - rines. \_\_\_\_\_

## A MARSHMALLOW WORLD

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Words by CARL SIGMAN  
Music by PETER DE ROSE

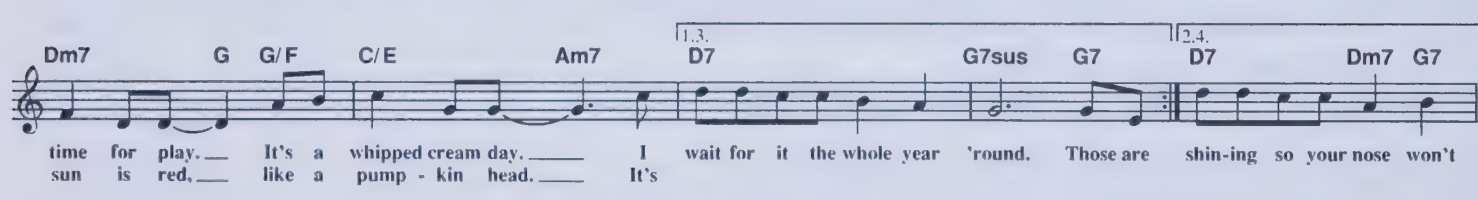
**Moderately** (♩ = ♪♪)



It's a marsh - mal - low world in the win - ter \_\_\_\_\_ when the snow comes to cov - er the ground. It's the

marsh - mal - low clouds be - ing friend - ly \_\_\_\_\_ in the arms of the ev - er - green trees. And the

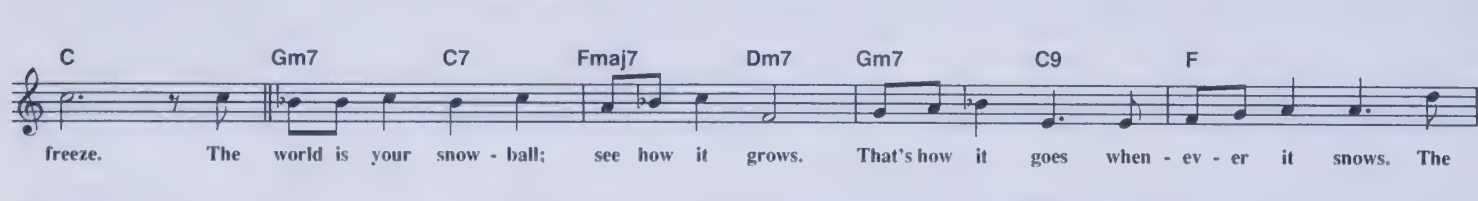
**1,3.**



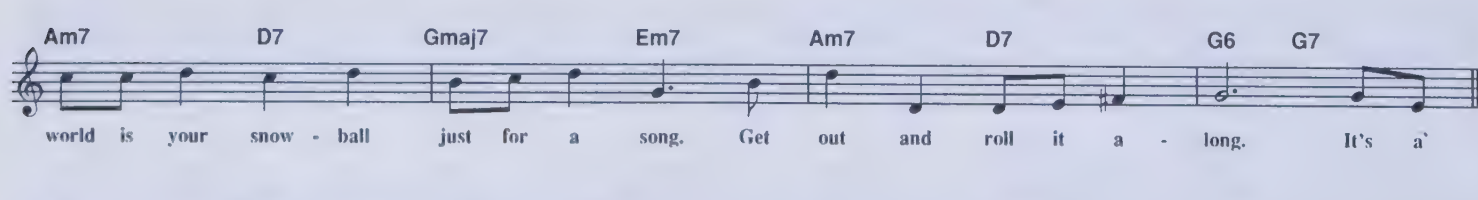
time for play. It's a whipped cream day. I wait for it the whole year 'round. Those are shin - ing so your nose won't

sun is red, like a pump - kin head. It's \_\_\_\_\_

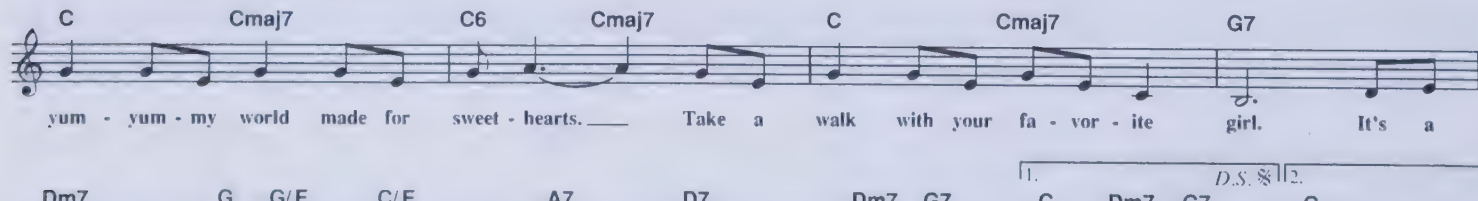
**2,4.**



freeze. The world is your snow - ball; see how it grows. That's how it goes when - ev - er it snows. The

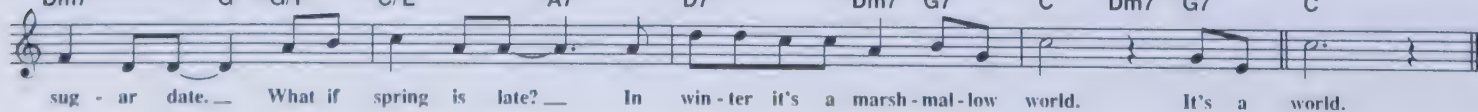


world is your snow - ball just for a song. Get out and roll it a - long. It's a'



yum - yum - my world made for sweet - hearts. Take a walk with your fa - vor - ite girl. It's a

**1.** **D.S. al Fine** **2.**



sug - ar date. What if spring is late? In win - ter it's a marsh - mal - low world. It's a world.

# MARY ANN

TRADITIONAL

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**Moderately**  
*Verse:*

**F** **Gm7** **C7** **Gm7** **F** **C7**

1. Mar - y Ann, oh Mar - y Ann, oh you're the girl for me, e - ven though your dear old ma - ma will not say "si

**F** **F7** **Bb** **Gm7** **C7** **F** **Cdim**

si." Mar - y Ann, oh Mar - y Ann, oh won't you please a - gree? You and I should mar - ry,

*Chorus:*

**Gm7** **C7** **F** **C7** **Gm7** **C9** **F**

raise a fam - i - ly. All day, all night, Mar - y Ann, down by the sea - side sift - in' sand, —

**C7** **Gm7** **C7** **F**

— all the lit - tle chil - dren love Mar - y Ann, down by the sea - side sift - in' sand. —

1. D.C. 2.

*Verse 2:*

When I met sweet Mary Ann, her mother said to me:  
"Would you care to tell me where you stand financially?"  
She does not approve of me, 'cause I'm no millionaire,  
But I love her daughter, more than I can bear.  
(To Chorus:)

# ME AND YOU AND A DOG NAMED BOO

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Words and Music by KENT LAVOIE

**Moderately**  
*Verse:*

**F** **F7** **Bb** **Csus C** **F**

1. I re - mem - ber to this day the bright red Georg - ia clay, how it stuck to the tires —  
2. I can still re - call the wheat - fields of Saint Paul and the morn - in' we got caught —  
nev - er for - get that day we mo - tored state - ly in - to big L. A. The lights of the cit - y put set —

**C** **Csus** **F** **F9** **Bb** **Csus C**

— af - ter the sum - mer rain. Will - pow - er made that old car go; a wom - an's mind told me that it's so. —  
— rob - bin' from an old hen. Old Mac - Don - ald he made us work, but then he paid us for what it was worth. —  
— lin' down in my brain. Though it's on - ly been a month or so, that old car's bug - gin' us to go. —

**F** **Eb** **Bb** **C**

— Oh, how I wish we were back on the road a - gain. —  
— An - oth - er tank of gas, and back on the road a - gain. —  
— You got - ta get a - way and get back on the road a - gain. —

*Chorus:*

**Bb** **C** **Fsus F** **Bb** **C** **F** **Bb** **C**

Me and you and a dog named Boo, trav - el - in' and liv - in' off the land. Me and you and a dog —

**Fsus F** **Eb** **Bb** **F** **Fsus F** **Fsus F** **Fsus F** **Fsus F**

— named Boo; how I love be - in' a free man. —

1.2. D.S. 3.4. etc. Repeat ad lib. and fade

2.  
3. I'll



# MARY'S A GRAND OLD NAME

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GEORGE M. COHAN

**Moderately** (♩ =  $\frac{3}{4}$ )

G E7 A7 D7 G G/B B $\flat$ dim D7/A D7 D7( $\sharp$ 5)

For it is Ma - ry, Ma - ry, plain as an - y name can be; but with pro - pri - e - ty, so - ci - e - ty will say "Ma -

G E7 A7 D7 G F7 E7 /G $\sharp$  Am A7 D7 G

rie." But it was Ma - ry, Ma - ry, long be-fore the fash-ions came. And there is some-thing there that sounds so fair; it's a grand old name!

## MASTERPIECE

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Words and Music by  
KENNY NOLAN

**Verse:**

1. The sim - ple touch of your hand, and ev - 'ry - thing is right. The  
count - less ways you've touched my heart is more than I can say. The

F Gm7( $\flat$ 5)/F F Am7

gen - tle way you look at me when we kiss good-night. You've giv - en me the free - dom no  
beau - ty that you've shown to me takes my breath a - way. A pic - ture per - fect paint - ing,

B $\flat$ (2) B $\flat$ m6 F 1.3. B $\flat$ /C 2.4. B $\flat$ /C D $\flat$ /E $\flat$  E $\flat$ /F

oth - er love has known, and now I thank you, girl. Thank you, girl. 2. The now I know, ooh,  
that's what our love is. And, yes, I need you so, and

**Chorus:**

D $\flat$ maj7 Cm7 E $\flat$ /F B $\flat$ m7 D $\flat$ maj7/E $\flat$  D $\flat$ /E $\flat$  E $\flat$ /F

I've found a mas-ter-piece in you; a work of art, it's true, and I trea-sure you, my love. Ooh,

D $\flat$ maj7 Cm7 B $\flat$ m7 1. D.S. 2. To Next Strain 3.4. etc. Repeat ad lib. and fade

I've found a mas-ter-piece in you; a work of art, it's true, and I trea-sure you. 3. Some - you. you.

**Bridge:**

F B $\flat$ m F D $\flat$ /E $\flat$  E $\flat$ /F D.S.S. S.S.

When I'm lost and in - se-cure, you build me up and make me sure. Ev-'ry-thing will turn out right, my love. Oh,

### Verse 3:

Sometimes I wonder what I'd be had I not found you.  
A lost and lonely soul,  
This world could show me nothing new.  
But now my life's a canvas, painted with your love.  
And it will always be, and now I see . . .

### Verse 4:

The two of us together, thru time will never part.  
This fairy tale we're sharing is real inside our hearts.  
Let it be forever, never let it end.  
This promise I do make:  
Heaven is ours to take.  
(To Chorus:)

# THE MASTERPIECE

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By J.J. MOURET  
and PAUL PARNES

Moderately

Musical score for "The Masterpiece" in G major, 4/4 time. The score consists of five staves of treble clef music and one staff of bass clef music. Chords are indicated above the notes. The piece includes a Coda section and a "To Next Strain" section.

Chords: D, A7, D, G, D, A, D, A, D, A7, D, G, D, A/C#, Bm, G, A7, D, D, D, G, C, A7, B, Em, C, F, E, A, D, C.

Section markers: *To Coda*, *To Next Strain*, *Fine*, *D.S. al Coda*, *Coda*, *D.S. al Fine*.

(Bass)

From the New Broadway Musical "Meet Me In St. Louis"

# MEET ME IN ST. LOUIS, LOUIS

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Music and Lyric adaptation by  
HUGH MARTIN & RALPH BLAINE  
Original Words and Music by  
ANDREW B. STERLING & KERRY MILLS

Moderately

Musical score for "Meet Me in St. Louis, Louis" in 3/4 time. The score consists of three staves of treble clef music. Chords are indicated above the notes. The piece includes a Coda section.

Chords: C, F, C, G7, C, D7, G7, G B7/F#, E7, A7, D7, G7, C, D7, G7, C, C.

Lyrics: "Meet me in St. Lou - is, Lou - is, meet me at the fair. \_\_\_\_ Don't tell me the lights are shin - ing an - y - place but there. \_\_\_\_ We will dance the Hooch - ee Kooch-ee, \_\_\_\_ I will be your toot - sie woot - sie. \_\_\_\_ Meet me in St. Lou - is, Lou - is, meet me at the fair." \_\_\_\_ fair." \_\_\_\_

Section markers: *1.*, *2.*

# MEAN TO ME

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Words and Music by  
FRED E. AHLERT  
and ROY TURK

Moderately

To Coda ⊕

F Dm Gm7 C9 C7 Am Dm B♭ B♭6 D♭9 Fmaj7 Cm6 D+D  
 You're mean to me. Why must you be mean to me? Gee, hon - ey, it seems to me  
 I stay home each night when you say you'll phone. You don't and I'm left a - lone  
 It must be great fun to be mean to me. You should - n't for

Gm7 C9 1. Fmaj7 F6 Dm Dm7 G7 Gm7 C7 2. Fmaj7 F6 Cm7 F7(♭9)  
 you love to see me cry - in', I don't know why. sigh - in'. You treat me  
 sing - in' the blues and

B♭sus B♭ F7(♭9) B♭ E♭9 D9(♯5) D7(♭9) Gm Gm6 E♭9 D9(♯5) D9  
 cold - ly each day in the year, you al - ways scold me when - ev - er

D.S. al Coda ⊕ Coda  
 G7 Gm7/C C9(♯5) Fmaj7 F Dm7 Gm7 C9 F  
 some - bod - y is near, dear. can't you see what you mean to me?

# MEMORIES OF YOU

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Words by ANDY RAZAF  
Music by EUBIE BLAKE

Moderately slow

E♭ Edim7 Fm7 F♯dim7 E♭/G Cm7 F7 E♭/B♭ Cm7 Gm7 C9  
 Wak - ing skies at sun - rise, ev - 'ry sun - set too, seems to be bring - ing me

F7 B♭9 E♭ Fm7 B♭9 E♭ Edim7 Fm7 F♯dim7 E♭ Cm7 F7 E♭/B♭ Cm7  
 mem - o - ries of you. Here and there, ev - 'ry - where, scenes that we once knew, and they all

Gm7 C9 F7 B♭9 E♭ G7 Cm Fm7 Cm  
 just re - call mem - o - ries of you. How I wish I could for - get those hap - py yes - ter -

F9 E♭ Cm7 F9 Gm7 G♭7 Fm7 B♭7 E♭ Edim7 Fm7 F♯dim7  
 years that have left a ro - sa - ry of tears. Your face beams in my dreams

E♭/G Cm7 F7 E♭ Cm7 Gm7 C9 F7 B♭9 1. E♭ Fm7 B♭7 E♭6 2.  
 'spite of all I do. Ev - 'ry - thing seems to bring mem - o - ries of you. you.



# MEET ME TONIGHT IN DREAMLAND

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Words by BETH SLATER WHITSON  
Music by LEO FRIEDMAN

Moderately

Chords: B $\flat$ , G $+$ , G7, C7, F7, B $\flat$ , G7, G $+$ , G7, C7, Gm7, C7, F7, B $\flat$ , G $+$ , G7, C7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , Edim7, B $\flat$ , G7, C7, F7, B $\flat$ , G $\flat$ 7, Cm7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ m, B $\flat$

Meet me to - night in Dream - land, un - der the sil - very moon. Meet me to - night in Dream - land, where love's sweet ro - ses bloom. Come with the love - light gleam - ing in your dear eyes of blue. Meet me in Dream-land, sweet dream-y Dream-land; there let my dreams come true. true.

# MELLOW YELLOW

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Words and Music by  
DONOVAN LEITCH

Moderately slow rock (♩ = ♩♩)

Verse:

Chords: E $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ 7, B $\flat$ , A, A $\flat$ , A $\flat$ 7, E $\flat$ m7/A $\flat$ , B $\flat$ , B $\flat$ 7, E $\flat$ , D $\flat$ /E $\flat$ , G $\flat$ /A $\flat$ , B $\flat$ 7, E $\flat$ , D $\flat$ /E $\flat$ , A $\flat$ , B $\flat$ , B $\flat$ 7/F, /B $\flat$ , /C, /D, B $\flat$ , /F, /B $\flat$ , B $\flat$ 7/C, /D, B $\flat$ , B $\flat$ 7/F, /B $\flat$ , /C, /D, E $\flat$ , D $\flat$ /E $\flat$ , G $\flat$ /A $\flat$ , B $\flat$ 7

I'm just mad a - bout Saf - fron; a - Saf - fron's mad a - bout me. I'm - a just mad a - bout Saf - fron; she's just mad a - bout me. They call me Mel - low Yel - low, they call me Mel - low Yel - low, they call me Mel - low Yel - low. He's so mel - low, he's so mel - low. Yel - low. They call me Mel - low

Repeat ad lib. and fade

Verse 2:

I'm just mad about Fourteen;  
A-Fourteen's mad about me.  
I'm-a just mad about Fourteen;  
She's just mad about me.  
(To Chorus:)

Verse 3:

Born high forever to fly;  
A-wind-a velocity nil.  
Born high forever to fly;  
If you want, your cup I will fill.  
(To Chorus:)

Verse 4:

Elec-a-trical banana  
Is gonna be a sudden craze.  
Electrical banana  
Is bound to be the very next phase.  
(To Chorus:)

Verse 5:

I'm just mad about Saffron;  
A-Saffron's a-mad about me.  
All the boys are mad about a-Saffron;  
A-Saffron's a-mad about me.  
(To Chorus:)

# MELODY IN F

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A. RUBENSTEIN

Moderately slow

Chord symbols: F, C7/G, F/A, F#dim7, Gm, Bbm6, C7, F, Bdim7, C7, F, C7/G, F/A, D7, Gm, Bbm6, C7, F, Bdim, C7, F, To next strain, F, Fine, C, Cdim, G7/B, G7, C, Cdim, G7/B, G7, C, Fm, C, Fm, C, Fm, C, Fm/C, C, Fm/C, C, D.C. al Fine.

# MEXICAN HAT DANCE

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FELICE PARTICHALA

Brightly

Chord symbols: F, C7, F, F, F, C7, F, G7, C, G7, C, G7, C, G7, C, F, F, F, C7, C7, F, F, F, C7, F, F.

# MELODY OF LOVE

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Words by TOM GLAZER  
Music by H. ENGELMANN

Slow waltz (with expression)

F F7/E♭ D7(♯5) D7 G9 G7 Adim G7/B C7 Gm7/D Cdim/D♯ C7/E

1. Hold me in your arms, dear, dream with me, cra - dled by your  
2. Heart to heart for - ev - er, lips with en - twine; I - dled am by yours and

C7 C7(♯5) F F♯dim C7 F F7/E♭ D7(♯5) D7 G9 G7

kiss - es are ten - der all - ly, while a choir of an - gels from a - bove,  
you are mine, all mine. Heav - en wrote the mu - sic up a - bove,

Adim G7/B C7 Gm7 C7 1. F Gm7 F C7 2. F Cm7 F

sings } our mel - o - dy of love. love.

# MERRY WIDOW WALTZ

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FRANZ LEHAR

Brightly

F C7/G F C7/E C7

F/A C7/G F B♭ C7/G F/A Dm Gm7 Gm Em7(♭5)

A C7 /B♭ F/A B♭ Gm7 C7 F

# MICHAEL, ROW THE BOAT ASHORE

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TRADITIONAL

Moderately

Verse:

C F C

1. Mi - chael, row the boat a - shore, hal - le - lu - jah; Mi - chael,

Em Dm G7 1.-6. C 7. C

row the boat a - shore, hal - le - lu - jah. 2. Sis - ter, jah.

**Verse 2:**  
Sister, help to trim the sail, hallelujah;  
Sister, help to trim the sail, hallelujah.

**Verse 3:**  
Michael's boat's a gospel boat, hallelujah;  
Michael's boat's a gospel boat, hallelujah.

**Verse 4:**  
Jordan's river is chilly and cold, hallelujah;  
Kills the body, but not the soul, hallelujah.

**Verse 5:**  
Gabriel, blow the trumpet horn, hallelujah;  
Blow the trumpet loud and long, hallelujah.

**Verse 6:**  
If you get there before I do, hallelujah;  
Tell my people I'm coming too, hallelujah.

**Verse 7:**  
Michael, row the boat ashore, hallelujah;  
Michael, row the boat ashore, hallelujah.



# MERCY, MERCY ME (THE ECOLOGY) / I WANT YOU

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 "I Want You" - Copyright © 1974 JOBETE MUSIC CO., INC. and ALMO MUSIC CORP.  
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"Mercy, Mercy Me" - Written by MARVIN GAYE  
 "I Want You" - Written by LEON WARE and ARTHUR ROSS

**"Mercy, Mercy Me"**  
 Funk rock  
 Emaj7 C#m9 F#m7 F#maj7/B

Woh. \_

**Verse:**  
 Emaj7 C#m9

1.5. Oh, \_ mer - cy, mer - cy me. \_ Oh, \_ things \_ ain't what \_ they \_ used \_ to \_ be, \_ no, \_

no. \_ Where did all \_ the blue \_ skies go? Poi - son is the wind \_ that blows \_ from the north, \_ west, south \_ and east. \_

near \_ by \_ are dy - ing. 4.6. Oh, \_ mer - cy, mer - cy me. \_ Oh, \_ things \_

from the north, \_ west, south and east.

ain't what \_ they \_ used \_ to \_ be. What a - bout \_ this o - ver - crowd - ed land? \_ How \_ much more \_

a - buse \_ from man \_ can \_ she \_ stand? I want \_

**"I Want You"**  
 Chorus:  
 C#m9 F#m7 G#m7 Amaj7

you \_ the right \_ way. \_ I want \_ you, \_ but I want you to want \_ me, too. \_

Want you to want \_ me, ba - by, \_ just like I want you. \_ 1. Oh, I want \_

**Verse:**  
 C#m9 F#m7 A/B

I'll \_ give you all \_ the love \_ you want in re - turn, \_ sweet dar - lin'. Your \_ hap - pi - ness \_

is all I \_ crave. \_ Ooh, \_ it's too bad, \_ it's just too sad, \_ you don't

Musical score for "I Want You" in G major. The first line of music has the lyrics "want me now." under the notes G4, A4, B4, C5, and "But I'm gon-na change your mind some-way, some-how," under the notes D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The second line of music has the lyrics "ba-by." under the notes G5, A5, B5, C6, "I want there." under the notes D6, E6, F#6, G6, "I want you." under the notes A6, B6, C7, D7, E7, F#7, G7, and "Woh." under the notes A7, B7, C8, D8, E8, F#8, G8. Chords are indicated above the staff: F#m7, A/B, G#7sus, G#7(b13), G#7(b13), C#m7, C#m, C#m11, C#m7, C#m11, and D.S.S. § §.

**"Mercy, Mercy, Me"**

*Verse 2:*

Oh, mercy, mercy me.  
 Oh, things ain't what they used to be, no, no.  
 Oil wasted on the oceans,  
 And our seas are fish full of mercury.

*Verse 3:*

Oh, mercy, mercy me.  
 Oh, things ain't what they used to be, no, no.  
 Radiation underground and in the sky,  
 Animals and birds who live nearby are dying.

**"I Want You"**

*Verse 2:*

A one way love is just a fantasy.  
 Ah, sugar, to share is precious, pure and fair.  
 Don't play with something you should cherish for life, baby.  
 Don't you want to care?  
 Lonely? I'm there.

## (THEME FROM) "MIDNIGHT COWBOY"

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by JOHN BARRY

Musical score for the "Midnight Cowboy" theme in B-flat major, 3/4 time, marked "Moderately slow". The score consists of three staves. The first staff has the tempo marking "Moderately slow" and the key signature B-flat major. The second staff continues the melody with various chords. The third staff includes a "To Coda" section and a "Coda" section. Chords are indicated above the staff: C, Bb, C, Bb, Bb, C, Bb, A, Dbmaj7, G7, C, Bb, A, Dbmaj7, G7, C, Bb, C, Bb, C, Bb, Dbmaj7, G7, C, Bb, and Repeat ad lib. and fade. The score ends with a double bar line and repeat sign.

# MIMI

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Moderately**

G Am7/D D7 G D7 G

Mi-mi, you fun-ny lit-tle good for noth-ing Mi-mi, am I the guy? — Mi-mi, you

Am7/D D7 G G7 C Cdim Em7

sun-ny lit-tle hon-ey of a Mi-mi, I'm aim-ing high! — Mi-mi, you've got me sad and dream - y; you could free —

Edim G Am7 D7 G C G Am7/D G

— me if you'd see — me. Mi-mi, you know I'd like to have a lit-tle son of a Mi-mi by and by. —

# MINNIE THE MOOCHER

(The Ho-De-Ho Song)

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By CAB CALLOWAY  
and IRVING MILLS

**Moderately** (♩ = ♪♩♩)

*Verse:*

Em Am Em B7 Em B7

1. Now here's a sto - ry 'bout Min - nie the Mooch-er. She was a low - down hooch - y cooch-er.  
messed a - round wid a bloke named Smoke-y. She loved him though he was a "coke - y."

*Chorus:*

Em Am Em F#m7(b5) B7 B7/D# Em B7 Em

She was the rough-est, tough-est frail, — but Min - nie had a heart as big as a whale. — Ho de ho de ho, — (ho de  
He took her down to Chi - na - town, — and showed her how to kick the gong — a - round. — Hi de hi de hi, — (hi de

ho de ho, — ) Rah de dah de dah, — (rah de dah de dah, — ) Tee-dle dee de dee, — (tee-dle dee de dee, — ) } Ho de  
hi de hi, — ) Ree de dah de doo, — (ree de dah de doo, — ) Bo de dah do dah, — (bo de dah do dah, — ) }

1.-6. D.S. § 7.

B7 Em F#m7(b5) Em B7 Em B7 Em B7 Em F#m7(b5) B7 Em

ho — de ho, — (ho de ho — de ho, — ) 2. She ho — de ho, — Poor Min', poor Min', poor Min'.

**Verse 3:**

She had a dream 'bout the King of Sweden.  
He gave her things that she was needin'.  
Gave her a home built of gold and steel;  
A platinum car with diamond-studded wheels.  
(To Chorus:)

**Verse 5:**

Now Min' and Smokey they started jaggin'.  
They got a free ride in a wagon.  
She gave him the money to pay her bail,  
But he left her flat in the County Jail.  
(To Chorus:)

**Verse 4:**

He gave her his town house and racing horses.  
Each meal she ate was a dozen courses.  
She had, a million dollars in nickels and dimes.  
And ev-'ry day she counted 'em a million times.  
(To Chorus:)

**Verse 6:**

Poor Minnie met Old Deacon Low-down.  
He preached to her she ought to slow down.  
But Minnie wiggled her jelly roll.  
Deacon Low-down hollered, "Oh, save my soul."  
(To Chorus:)

**Verse 7:**

They took her where they put the crazies.  
Now poor old Min' is kickin' up daisies.  
You've heard my story, this ends the song.  
She was just a good gal but they done her wrong.  
(To Chorus:)



# MINUET IN G

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**Allegretto grazioso**

By LUDWIG VAN BEETHOVEN

N.C. G /B /D G D7 G /B G+/D# Em /F#

D/A A7 D D N.C. G/B D7 G D7/F# C6/G G C6 G/D D

G /B /D G/F E7(#5) Am/E Adim/Eb D G N.C. G N.C. G To next strain Fine

G D7/C G/B D7/F# G Em A7/C# D

Em/G A D N.C. D7 D7

G C6 D7 Gsus<sup>4</sup>/<sub>2</sub> G D.S. al Fine

# MISTY

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Lyrics by JOHNNY BURKE  
Music by ERROLL GARNER

**Slowly Verse:**

Bb9 Ebmaj7 Bbm7 Eb7(b9) Abmaj7 Ab6

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm  
way and a thou-sand vi-o-lins be-gin to play, or it might be the  
own, would I wan-der through this won-der-land a-lone, nev-er know-ing my

Abm7 Db9 Ebmaj7 Cm7 Fm7 Bb7(b9) Gm7 C9 Fm7 Bb9

cling-ing to a cloud; I can't un-der-stand, I get mis-ty just hold-ing your hand. Walk my  
sound of your hel-lo. That mu-sic I hear, I get mis-ty, the mo-ment you're  
right foot from my left, my hat from my glove, I'm too mis-ty and too much in

**Bridge:**

Eb Fm7 Bb7(b9) Eb6 Bbm7 Bbm7/Eb Eb7(b9) Abmaj7 Ab6

near. You can say that you're lead-ing me on, but it's just what I want you to do. Don't you no-tice how

Am7 D7 Gm7 F7 Bb7 Edim Fm7 Bb9

hope-less-ly I'm lost, that's why I'm fol-low-ing you. On my

D.S. al Coda Coda Ebb/9

## MISS YOU LIKE CRAZY

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Lyrics and Music by  
PRESTON GLASS, MICHAEL MASSER  
and GERRY GOFFIN

*Slowly*  
*Verse 1:*

**E<sup>b</sup>** **B<sup>b</sup>/D** **Gsus(♭9)** **G/B**

E - ven though \_ it's been \_ so long, \_ my love for you \_ keeps

**Cm7** **A<sup>b</sup>maj7** **Gm7** **Cm7**

go - ing strong, \_ I re - mem - ber the things \_ that we \_ used to \_ do, a

**A<sup>b</sup>maj7** **Gm7** **Cm7** **Fm7** **A<sup>b</sup>/B<sup>b</sup>**

kiss in the rain \_ till the sun shined through. I tried to de - ny \_ it, but I'm still in love \_ with you. \_

*Chorus 1:*

**E<sup>b</sup>** **Dm7** **G** **C** **G/B** **C/B<sup>b</sup>** **F/A**

\_ I miss you like \_ cra - zy, I miss you like \_ cra - zy,

**Fm/A<sup>b</sup>** **Csus/G** **C/G** **Dm7** **/G** **G/F**

ev - er since \_ you went \_ a - way, \_ ev - 'ry hour \_ of ev - 'ry day. \_ I

**E<sup>b</sup>** **B<sup>b</sup>/D** **E<sup>b</sup>/D<sup>b</sup>** **A<sup>b</sup>/C**

miss you like \_ cra - zy, I miss you like \_ cra - zy. No

**A<sup>b</sup>m/C<sup>b</sup>** **E<sup>b</sup>sus/B<sup>b</sup>** **E<sup>b</sup>/B<sup>b</sup>** **A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>**

mat - ter what \_ I say \_ or do, \_ there's just no get - ting o - ver you. \_

*Verse 2:*

**E<sup>b</sup>** **B<sup>b</sup>/D** **Gsus(♭9)** **G/B**

I can see the love \_ shin - ing in your eyes, \_ and it comes as such \_ a

**Cm7** **A<sup>b</sup>maj7** **Gm7** **Cm7**

sweet sur - prise. \_ It seems be - liev - ing is worth the wait, so

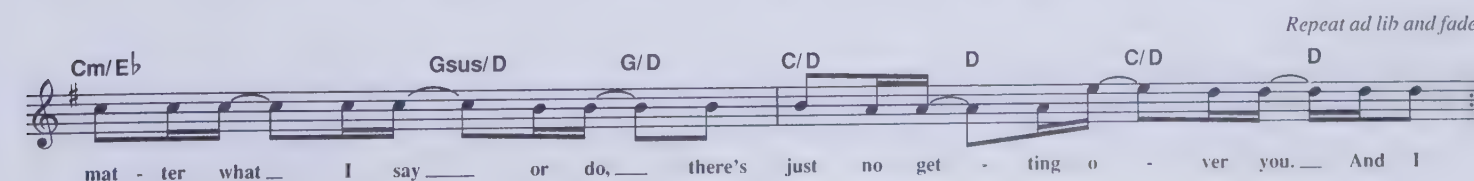
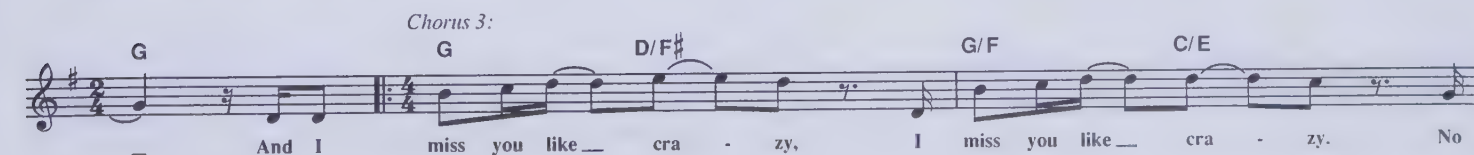
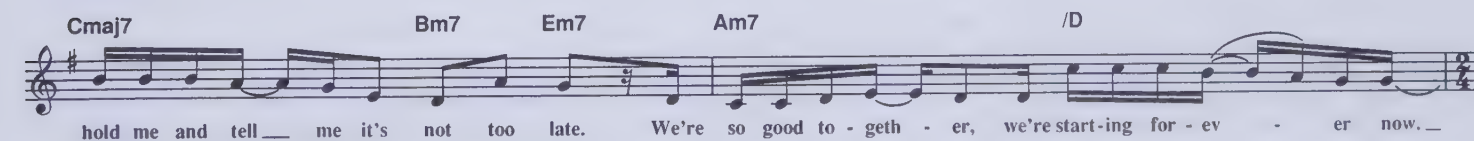
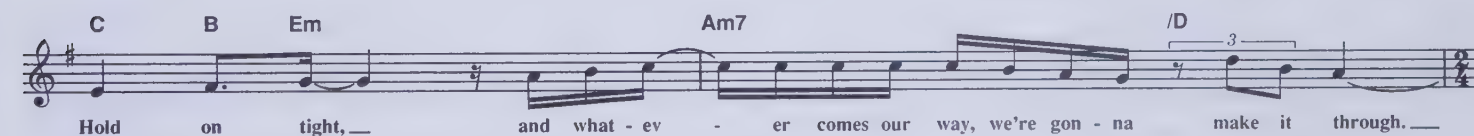
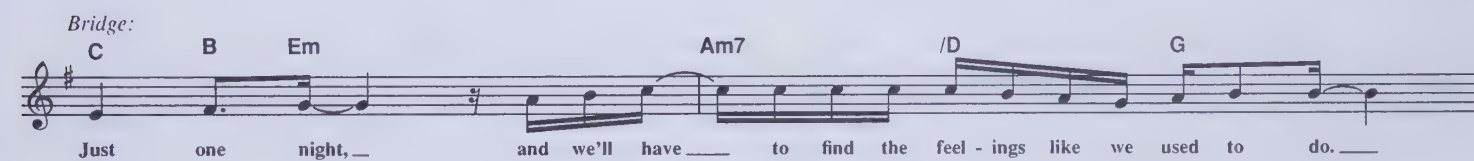
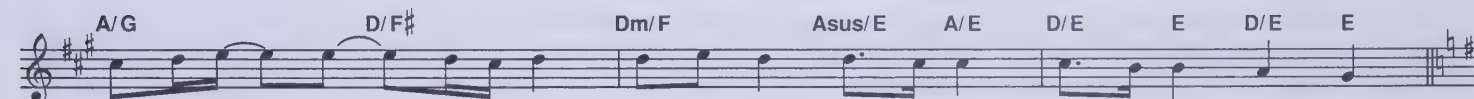
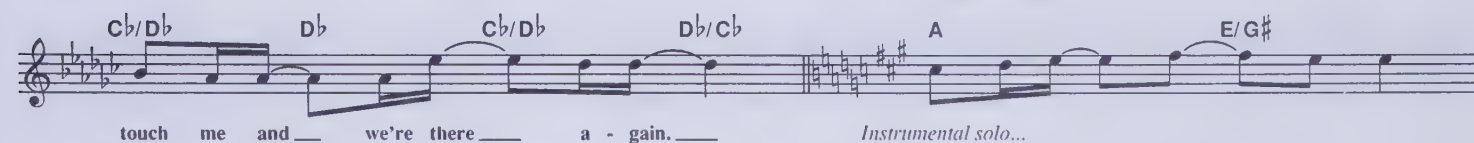
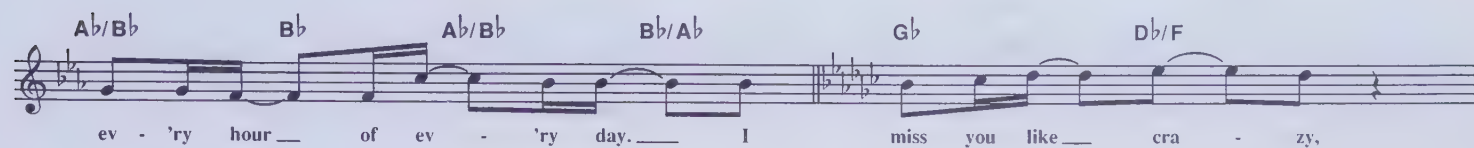
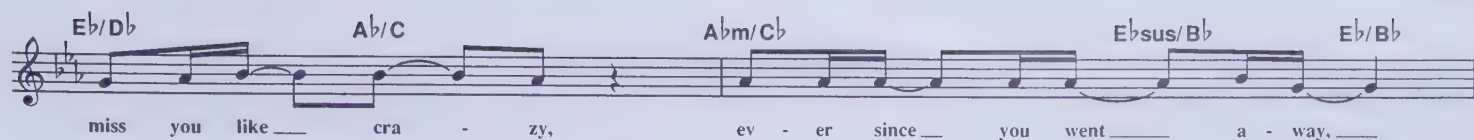
**A<sup>b</sup>maj7** **Gm7** **Cm7** **Fm7** **A<sup>b</sup>/B<sup>b</sup>**

hold me and tell \_ me it's not too late. We're so good to - geth - er, we're start - ing for - ev - er now. \_

*Chorus 2:*

**E<sup>b</sup>** **B<sup>b</sup>/D**

And I miss you like \_ cra - zy, 1





# MISSISSIPPI MUD

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By JAMES CAVANAUGH and HARRY BARRIS

Moderately slow

Chorus:

When the sun goes down the tide goes out, the peo-ple gath-er 'round and they all be-gin to shout, "Hey! Hey!"

Un - cle Dud, - it's a treat to beat your feet on the Mis-sis-sip - pi Mud, it's a treat to beat your feet on the Mis-sis-sip - pi Mud."

What a dance - do they do! - Lord - y, how I'm tell-in' you; - they don't need no band, - they keep time by clap-pin' their

hands. - Just as hap-py as a cow chew-in' on a cud, when the peo-ple beat their feet on the Mis-sis-sip - pi Mud. *Fine*

Interlude

Lord - y, how they play it! Joy! that mu - sic thrills me. Good - ness, how they sway it. Boy! it near - ly kills me. Un - cle Joe, What a show Un - cle when they

1. Jim, go, how they pound the mire - with vi - gor and vim. 2. beat it up ei - ther fast - or slow. When the

# MOLLY MALONE

(Cockles and Mussels)

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TRADITIONAL

Slowly

In Dub - lin Cit - y, where the girls they are so pret - ty, 'twas there I first met with sweet Mol-ly Ma - lone; she

drove a wheel - bar - row through streets broad and nar - row, cry - ing "cock - les and mus - sels, a - live, all a - live!" A -

Chorus:

live, a - live - o! - A - live, a - live - o! - Cry - ing, "cock - les and mus - sels, a - live, all a - live!"

# THE MISSOURI WALTZ

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Words by JAMES R. SHANNON  
Music by JOHN VALENTINE EPEL

Dreamily (♩ =  $\frac{3}{4}$  ♩)

F C7 F

Hush - a - bye, my ba - by, slum - ber - time is com - ing soon; rest your head up -

C7 F B♭

on my breast while Mom - my hums a tune. The sand - man is call - ing where

F G7 C C7

shad - ows are fall - ing, while the soft breez - es sigh as in days long gone by.

F C7 F

'Way down in Mis - sou - ri, where I heard this mel - o - dy,

C7 F B♭

when I was a hap - py young - ster on my Mom - my's knee, the young folks were

Bdim7 F/C /A G7 C7 F *Fine*

hum - ming, their ban - jos were strum - ming so — sweet and low. ———

Dm Gm A7 Dm

Strum, strum, strum, strum, strum; seems I hear those ban - jos play - ing once a - gain.

A7 Dm

Hum, hum, hum, hum, hum, that — same old plain - tive strain. ———

A7 Dm A7 Dm A7 Dm

Hear that mourn - ful mel - o - dy, it just haunts you the whole — day long, ——— and you

B♭ F/C G7 C7 F *D.C. al Fine*

wan - der in dreams back to Dix - ie, it seems, when you hear that old - time song. ———

Words and Music by INEZ FOXX and CHARLIE FOXX  
Additional Lyrics by JAMES TAYLOR

C7 F C

1. Now ev - 'ry - bod - y, have you heard? { He's } gon - na buy me a mock - ing - bird. And if that  
{ She's }

F

mock - ing - bird won't sing, { he's } gon - na buy me a dia - mond ring. And if that  
{ she's }

B♭ F

dia - mond ring won't shine, { he's } gon - na sure - ly break this heart of mine. And that's  
{ she's }

C B♭7 C7

[1.] [2, 3, etc. Repeat ad lib. and fade]

why I keep on tell - in' ev - 'ry - bod - y, say - in' yeah, yeah, wo, wo, wo, wo, wo, wo.

Hear me now and understand, he's (she's) gonna find me some peace of mind.  
And if that peace of mind won't stay, I'm gonna find myself a better way.  
And if that better way ain't so, I-I-I'll ride with the tide and go with the flow.  
And that's why I keep shoutin' in your ear, savin' yeah, yeah, wo, wo, wo, wo, wo.

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Words and Music by  
JAY LIVINGSTON  
and RAY EVANS

Mo - na Li - sa, Mo - na Li - sa, men have named you. You're so like the la - dy with the mys - tic

smile. Is it on - ly 'cause you're lone - ly \_\_\_\_ they have blamed you for that Mo - na Li - sa strang - ness \_\_\_\_ in your

smile? Do you smile to tempt a lov - er, \_\_\_\_ Mo - na Li - sa, \_\_\_\_ or is this your way to hide a bro - ken

heart? Man - y dreams have been brought to your door - step. They just lie there, and they die there. Are you

warm, are you real, Mo - na Li - sa, or just a cold and lone - ly, love - ly work of art?



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## MONEY

(That's What I Want)

Words and Music by  
BERRY GORDY and  
JANIE BRADFORD

**Moderate rock**

The best things in life are free, \_  
but you can give them to the birds and bees. \_ I want mon-ey, (That's what I want.) That's what I want. (That's what I want.) That's what I want, \_  
that's what I want, \_

### Verse 2:

Your love gives me such a thrill,  
But your love won't pay my bills.  
I want money, (that's what I want.)  
That's what I want, (that's what I want.)  
That's what I want, that's what I want.

### Verse 3:

Money don't get everything it's true,  
What it don't get I can't use.  
I need money, (that's what I want.)  
That's what I want, (that's what I want.)  
That's what I want, that's what I want.

## MONEY FOR NOTHING

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Words and Music by  
MARK KNOPFLER

**Medium rock**

*Verse:*

1. Now look at them yo-yos, that's the way you do it; you play the gui-tar on the M - T - V. That ain't work-in'; that's the way you do it. Mon-ey for noth-in' and chicks for free. blis-ter on your thumb. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kitch-en de-liv-er-ies. We got-ta move these re-frig-er-a-tors; we got-ta move these col-or T - V's. chicks for free. Mon-ey for noth-in' and chicks for free. Mon-ey for noth-in' and chicks for free. \_

### Verse 2:

Now, that ain't workin', that's the way you do it.  
Lemme tell ya, them guys ain't dumb;  
Maybe get a blister on your little finger,  
Maybe get a blister on your thumb.  
(To Bridge:)

### Verse 3:

See the little faggot with the earring and the makeup?  
Yeah, buddy, that's his own hair.  
That little faggot got his own jet airplane;  
That little faggot, he's a millionaire.  
(To Bridge:)

### Verse 4: Instrumental (To Bridge:)

### Verse 5:

I shoulda learned to play the guitar;  
I shoulda learned to play them drums.  
Look at that mama,  
She's got it stickin' in the camera;  
Man, we could have some fun.

### Verse 6:

And he's up there, what's that? Hawaiian noises?  
Bangin' on the bongos like a chimpanzee.  
That ain't workin', that's the way you do it,  
Get your money for nothin', get your chicks for free.  
(To Bridge:)

### Verse 7:

Now that ain't workin'; that's the way you do it,  
You play the guitar on the MTV.  
That ain't workin'; that's the way you do it.  
Money for nothin' and chicks for free.  
(To Coda:)

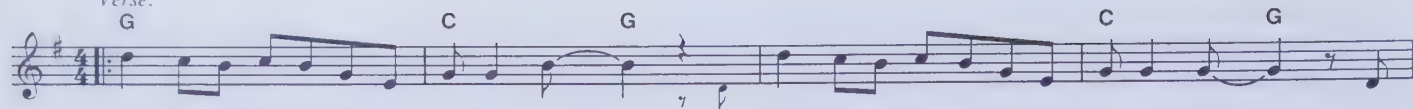
# MONTEGO BAY

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Words and Music by  
JEFF BARRY and  
BOBBY BLOOM

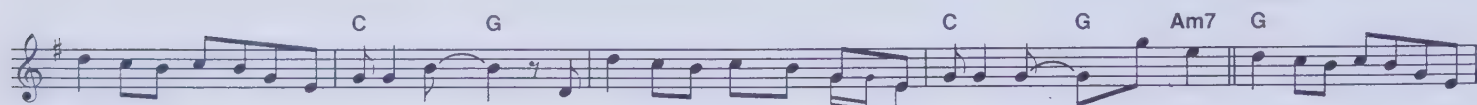
Moderate calypso rock

Verse:



1. Ver - non 'll meet me when the Bo - ac lands; keys to the M. G. will be in his hands. Ad -  
(2.) Gil - lian 'll meet me like a broth-er would. I think I re-mem-ber, but it's twice as good, like  
(3.) lay on a li - lo till I'm lob-ster red; I still feel the mo-tion here at home in bed. I

Chorus:

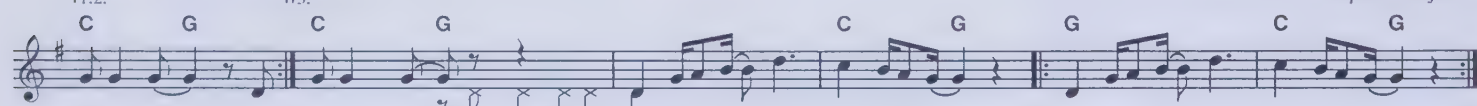


just to the driv-ing 'n' I'm on my way, it's all on the right side in Mon-te-go Bay. Sing out: Oh oh oh oh oh oh oh  
how cool the rum is from his sil-ver tray. I thirst to be thirst - y in Mon-te-go Bay.  
tell you it's hard for me to stay a - way; you ain't been till you've been high in Mon-te-go Bay.



oh oh oh. Oh oh oh oh oh oh oh oh oh. Come sing me La! Come sing me Mon-te-go Bay. Oh oh oh oh oh oh oh

Repeat and fade



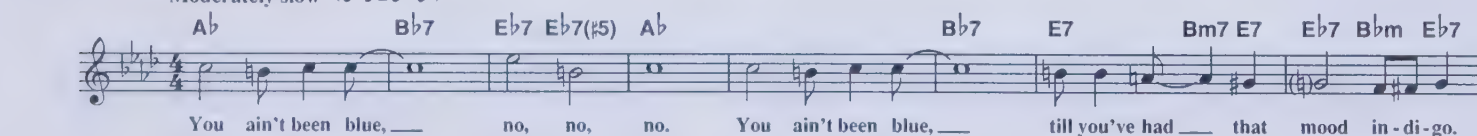
oh oh oh. 2. 'N' oh oh oh. 3. I'll (spoken:) Let's dance in the streets. (whistle) (whistle)

# MOOD INDIGO

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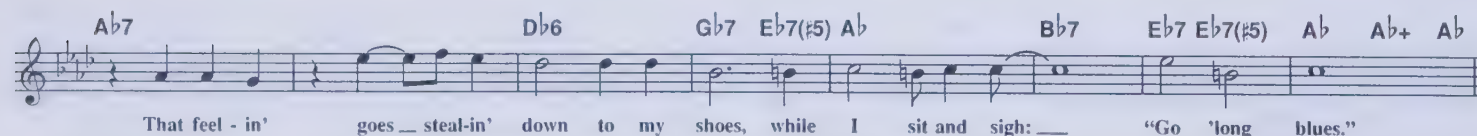
By DUKE ELLINGTON, IRVING MILLS  
and ALBANY BIGARD

Moderately slow (♩ = ½)

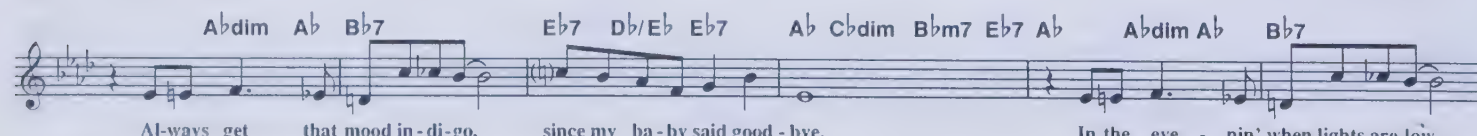


You ain't been blue, no, no, no. You ain't been blue, till you've had that mood in-di-go.

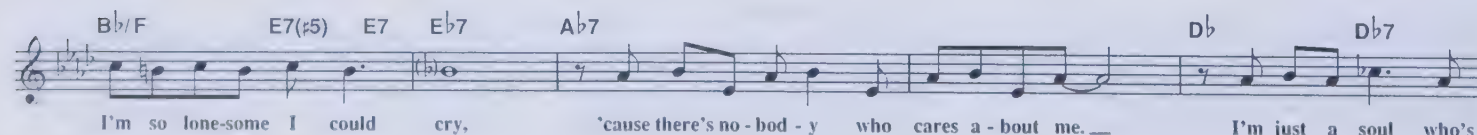
Fine



That feel-in' goes steal-in' down to my shoes, while I sit and sigh: "Go 'long blues."

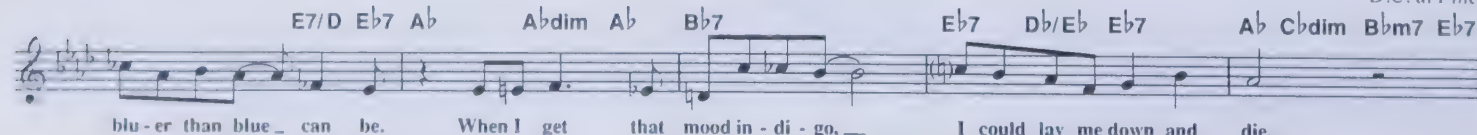


Al-ways get that mood in-di-go, since my ba-by said good-bye. In the eve-nin' when lights are low,



I'm so lone-some I could cry, 'cause there's no-bod-y who cares a-bout me. I'm just a soul who's

D.C. al Fine



blu-er than blue can be. When I get that mood in-di-go, I could lay me down and die.

# MOON LOVE

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Words and Music by  
MACK DAVID, MACK DAVIS  
& ANDRE KOSTELANETZ

**Moderately**

Will this be moon love \_\_\_\_\_ noth-ing but moon love? \_\_\_\_\_ Will you be gone when the  
dawn comes steal - ing through? \_\_\_\_\_ Are these just moon dreams, \_\_\_\_\_ grand while the moon beams? \_\_\_\_\_ But when the  
moon fades a - way will my dreams come true? \_\_\_\_\_ Much as I love you \_\_\_\_\_ don't let me love you, \_\_\_\_\_  
\_\_\_\_\_ if I must pay for your kiss with lone - ly tears. \_\_\_\_\_ Say it's not moon love, \_\_\_\_\_ tell me it's  
true love. \_\_\_\_\_ Say you'll be mine when the moon dis - ap - pears. \_\_\_\_\_ Will this be pears. \_\_\_\_\_

# MOON OVER MIAMI

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Words by EDGAR LESLIE  
Music by JOE BURKE

**Moderately** (♩ = ♪♩)

Moon o - ver Mi - am - i, shine on my love and me, \_\_\_\_\_ so we can stroll \_\_\_\_\_ be - side the roll, of the  
Moon o - ver Mi - am - i, shine on as we be - gin, \_\_\_\_\_ a dream or two \_\_\_\_\_ that may come true, when the  
roll - ing sea. in. Hark to the song of the smil-ing trou - ba - dours. \_\_\_\_\_ Hark to the throb - bing gui - tars.  
Hear how the waves of - fer thun - der - ous ap - plause, \_\_\_\_\_ af - ter each song to the stars. Moon o - ver Mi - am - i,  
you know we're wait - ing for, \_\_\_\_\_ a lit - tle love, \_\_\_\_\_ a lit - tle kiss on Mi - am - i shore.



As Sung in the Paramount Picture "BREAKFAST AT TIFFANY'S"

**MOON RIVER**Copyright © 1961 (Renewed 1989) by FAMOUS MUSIC CORPORATION  
All Rights Reserved Used by PermissionWords by JOHNNY MERCER  
Music by HENRY MANCINI

Moderate waltz

C Am F Cmaj7 F Cmaj7 Bm7(b5) E7 Am C7

Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some - day. Old dream - mak - er you

F6 Bb9(b5) Am Am7 F#m7(b5) B7 Em7 A7 Dm7 G7 C Am F

heart - break - er, wher - ev - er you're go - in', I'm go - in' your way. Two drift - ers, off to see the

Cmaj7 F Cmaj7 Bm7(b5) E7 Am Am7/G Am6/F# F9

world. There's such a lot of world to see. We're af - ter the same rain - bow's

C F C F C Am Dm G7(b9) C

end wait - in' 'round the bend, my huck - le - ber - ry friend. Moon Riv - er and me.

**MOTHER MACHREE**Copyright © 1993 by BEAM ME UP MUSIC (ASCAP), c/o CPP/BELWIN, INC., Miami, FL 33014  
All Rights ReservedWords by RIDA JOHNSON YOUNG  
Music by CHAUNCEY OLCOTT  
and ERNEST R. BALL

Moderately, with expression

D Bm G D G D/F# A7/E

1. There's a spot in my heart which no col - leen may own. There's a depth in my soul nev - er the  
sor - row or care in the dear days gone by was made bright by the light of the

D E7/B Em7(b5)/Bb A7 D Bm C G G#dim7

sound - ed in or known. There's a place in my mem - 'ry, my life, that you fill. No  
smile in your eye. Like a can - dle that's set in a win - dow at night, your

D/A E7/B Em7(b5)/Bb A A7 D Ddim7 D A7/E D#dim7 A7/E D/F# Fdim7 A7/E

oth - er can take it, no one ev - er will. } Sure I love the dear sil - ver that shines in your  
fond love has cheered me, and guid - ed me right.

D G Bbdim7 G/B D E9 E6 E7 A7 D Ddim7 D A7/E D#dim7 A7/E

hair, and the brow that's all fur - rowed and wrin - kled with care. I kiss the dear fin - gers so

D/F# G F#7 Bm F# F#7 Em6/G G D Gm(maj7) Gm

1. D.S. 8. 2. D

1. toil - worn for me; oh, God bless you and keep you, Moth - er Ma - chree! 2. Ev - 'ry chree!

# MOONGLOW

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Words and Music by WILL HUDSON,  
EDDIE DE LANGE and IRVING MILLS

Slowly

Am7 Cm(♯7) G/B A7 Am7 D7 G6 E♭7/G

It must have been moon-glow, way up in the blue. It must have been moon-glow that led me

Am7(♭5)/G E♭7/G G6 Am7 Cm(♯7) G/B A7 Am7 D7

straight to you. I still hear you say - ing, "Dear one, hold me fast." And I start in praying,

G E♭7/G Am7(♭5)/G E♭7/G G6 G7 F♯7 F7 E7

oh Lord, please let this last. We seemed to float right through the air,

A7 D7 E♭7 D7 Am7 Cm(♯7) G/B

heav-en - ly songs seemed to come from ev - 'ry - where. And now when there's moon-glow way up in the

A7 Am7 D7 G6 E♭7/G Am7(♭5)/G E♭7/G G6 D7 Am7(♭5)/G E♭7/G G6

blue, I al-ways re - mem-ber that moon-glow gave me you. gave me you.

From the Paramount Picture "ROAD TO MOROCCO"

# MOONLIGHT BECOMES YOU

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Moderately slow

F F♯dim7 Gm7 C7 F A♭dim Gm7 C7(♭9) Am7<sub>3</sub> D7(♭9) Gm7 C7 Fmaj7 Gm7 C9

Moon-light be - comes you, it goes with your hair. You cer-tain-ly know the right thing to wear.

F F♯dim7 Gm7 C7 F A♭dim Gm7 C7(♭9) Am7<sub>3</sub> D7(♭9) Gm7 C7 C7(♭9) F E♭6 F6 F7(♯5)

Moon-light be - comes you; I'm thrilled at the sight. And I could get so ro - man - tic to - night. You're

B♭ B♭+ E♭ E♭6 F7 B♭ Em7(♭5) A7(♭9)<sub>3</sub> Dm

all dressed up to go dream - ing, now don't tell me I'm wrong, and what a night to go dream - ing.

G7<sub>3</sub> Gm7 C7 F F♯dim Gm7 C9 Am7 A♭dim Gm7 C7(♭9)

Mind if I tag a - long? If I say I love you, I want you to know it's

Am7<sub>3</sub> D7(♭9) Gm7 C9 A7 D7(♭9) G7<sub>3</sub> Gm7/C F6

not just be - cause there's moon - light, al - though moon-light be - comes you so.

## MOONLIGHT BAY

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Words by EDWARD MADDEN  
Music by PERCY WENRICH

Moderately (♩ = ♩♩)

N.C. B♭ B♭+ E♭ B♭ F7 Fdim7 F7 B♭

We were sail-ing a - long — on Moon-light Bay. — We could hear the voic-es ring - ing; — they seemed to say, —

F7 N.C. B♭ B♭+ E♭ B♭ E♭/B♭ B♭ F7 B♭

— "You have stol-en my heart, — now don't go 'way!" — as we sang love's old sweet song, on Moon-light Bay. —

## MOTHER-IN-LAW

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By ALLEN TOUSSAINT

Moderate rock 'n' roll (♩ = ♩♩)

1. The worst — per - son I know, moth - er - in - law, moth - er - in - law, She  
2.3. Sin should be her name; moth - er - in - law, moth - er - in - law, To

wor - ries me — so; moth - er - in - law, moth - er - in - law, If she leaves — us a - lone, we would  
me, they're a - bout the same; moth - er - in - law, moth - er - in - law, Ev-ry time I o - pen my mouth, she

have — a hap - py home, — Sent down from be - low; moth - er - in - law, moth - er - in -  
steps in, tries to put me out. — How could she stoop so low? moth - er - in - law, moth - er - in -

law, moth - er - in - law, moth - er - in - law, law, I law, law, moth - er - in - law, moth - er - in -

come — home with my pay; moth - er - in - law, moth - er - in - law, She asks me what I make, moth - er - in -

law, moth - er - in - law, She thinks her ad-vice is a con - tri - bu - tion, but if she will leave, that will be a so - lu - tion; and

don't come back no more, moth - er - in - law, moth - er - in - law, moth - er - in - law, moth - er - in - law.

D.S. al Fine



# MOONLIGHT SERENADE

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Lyric by MITCHELL PARISH  
Music by GLENN MILLER

Moderately

I stand at your gate and the song that I sing is of moon-light. I  
 stars are a glow and to night how their light sets me dream-ing. My  
 don't let me wait; come to me ten-der-ly in the June night. I

stand and I wait for the touch of your hand in the June night. The roses are  
 love, do you know that your eyes are like stars bright-ly beam-ing? I bring you and  
 stand at your gate and I sing you a song in the moon-light, a love song, my

1. sigh-ing a moon-light ser-e-nade. The nade. nade. Let us stray till break of day in  
 sing you a moon-light ser-e-  
 dar-ling, a moon-light ser-e-

2. To Next Strain 3. Fine  
 love's val-ley of dreams, just you and I, a sum-mer sky, a heav-en-ly breeze kiss-ing the trees. So

D.S. al Fine

# MORE THAN YOU KNOW

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Lyrics by WILLIAM ROSE  
and EDWARD ELISCU  
Music by VICTOR YOUMANS

Slowly

More than you know, more than you know, girl of my heart, I love you so. Late-ly I  
 right, wheth-er you're wrong, girl of my heart, I'll string a-long. You need me  
 cry, oh, how I'd cry, if you got tired and said "good-bye," more than I'd

1. find you're on my mind, more than you know. Wheth-er you're so more than you'll ev-er  
 2. know. Lov-ing you the way that I do there's noth-ing I can do a-bout it.

Lov-ing may be all you can give, but hon-ey, I can't live with-out it. Oh, how I'd

Coda  
 show more than you'd ev-er know.

# MORE THAN WORDS

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Lyrics and Music by  
BETTENCOURT, CHERONE

**Moderate rock**

**Verse:**

G G/B C(2) G/B Am7 G(sus)/B C D Dsus

1. Say-in', "I love you" is

Am7 C(2) D D7sus G G/B /C C(2) Am7 C(2) D

not the words I want to hear from you. It's not that I want you not to say. But if you only knew

Em Em/B Am7 D7 G Bm/F# Em G/B Am7

how easy it would be to show me how you feel, more than words is

D7 G7 G7/B C Cm G Em7 G/B Em7 G/B

all you have to do to make it real. Then, you would - n't have to say that you love me, 'cause

**Chorus:**

Am7 D7 G G/B G G/B D/F# Em7 G/B Bm7 C

I'd already know. What would you do if my heart was torn in two? More than words -  
if I took those words a way? Then, you could -

G/B Am7 D7 G G/B G G/B D7 D7

to show you feel that your love for me is real. What would you say - in', "I love you." - in', "I love you."

- n't make things new just by say -

G G/B C(2) G/B Am7 G/B C D D7 G G/B C(2)

La di da da di da di dai dai da More than words.

D.S. 1. 2, 3, 4. 5.

Am7 D7 D D7 D G/D G D/F#

La di da da di da More than words. More than words.

G/F /E Am7 D G C G/B Gm/Bb Am7 G

(Ooh, ooh.) (Guitar cadenza) More than words.

## Verse 2:

Now that I have tried to talk to you  
And make you understand.  
All you have to do is close your eyes  
And just reach out your hands.  
And touch me, hold me close, don't ever let me go.  
More than words is all I ever needed you to show.  
Then you wouldn't have to say  
That you love me 'cause I'd already know.  
(To Chorus:)

# MOVE IT ON OVER

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By HANK WILLIAMS

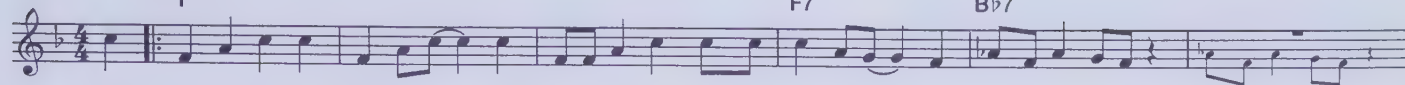
Moderately fast

Verse:

F

F7

B $\flat$ 7



1. Came in last night at half past ten; \_ that ba-by of mine would-n't let me in. \_ So move it on o-ver, Bkgrd.: (move it on o-ver,

F

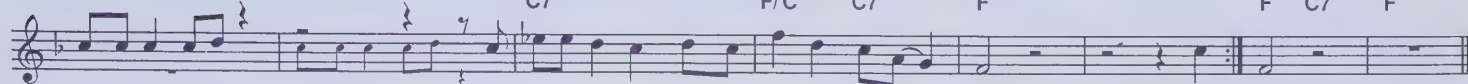
C7

F/C

C7

1.2.3.  
F

4.  
F C7 F



move it on o-ver, move it on o-ver,) move o-ver li'l dog, 'cause the big dog's mov-in' \_ in. 2. She in.

Verse 2:

She changed the lock on our front door;  
Now my door key don't fit no more.  
So get it on over, (move it on over,)  
Scoot it on over, (move it on over,)  
Move over skinny dog, 'cause the fat dog's movin' in.

Verse 3:

This doghouse here is mighty small,  
But it's better than no house at all.  
So ease it on over, (move it on over,)  
Drag it on over, (move it on over,)  
Move over old dog, 'cause a new dog's movin' in.

Verse 4:

She told me not to play around,  
But I done let the deal go down.  
So pack it on over, (move it on over,)  
Tote it on over, (move it on over,)  
Move over nice dog, 'cause a bad dog's movin' in.

# MR. BLUE

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Words and Music by  
DEWAYNE BLACKWELL

Moderately slow

F

Am7

B $\flat$

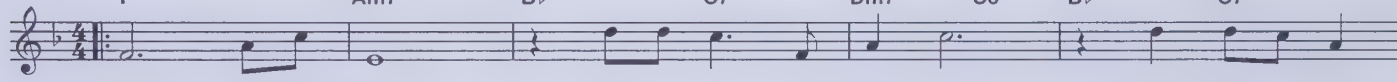
C7

Dm7

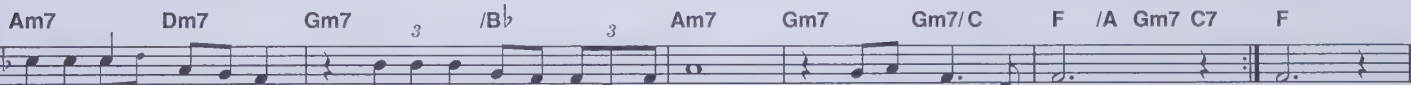
C6

B $\flat$

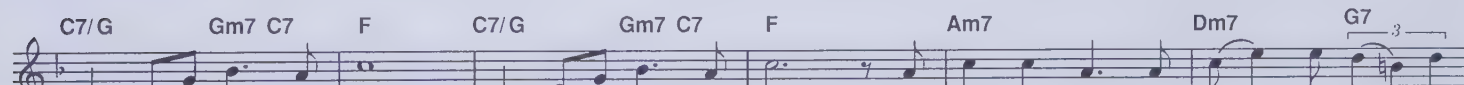
C7



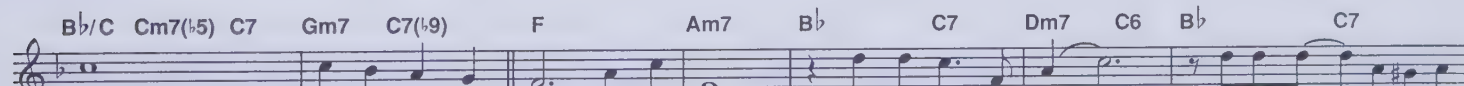
I'm Mis - ter Blue when you say you love me, then prove it by  
I'm Mis - ter Blue when you say you're sor - ry, then turn a - round,



go - in' out on the sly, prov-in' your love \_ is - n't true; call me Mis - ter Blue. Blue.  
head-in' for the lights of town, hurt-in' me through \_ and \_ through, call me Mis - ter

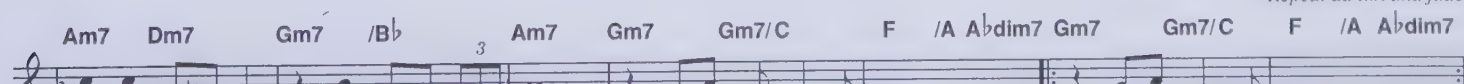


I stay at home at night, right by the phone at night, but you won't call and I \_ won't hurt \_ my



pride; call me Mis-ter... I won't tell you, while you paint the town \_ a bright red \_ to turn it

Repeat ad lib. and fade



up - side down, \_ I'm paint-ing \_ it \_ too, but I'm paint-ing it blue. Call me Mis - ter Blue.



Theme from the Television Production "MR. LUCKY"

**MR. LUCKY**Copyright © 1959 (Renewed 1987) by NORTHRIDGE MUSIC COMPANY (c/o ALL NATIONS MUSIC)  
All Rights ReservedWords by JAY LIVINGSTON and RAY EVANS  
Music by HENRY MANCINI

*Moderately*

**D13 Dm7 G9(♯5) Cm7 F7 F7(♯5) B♭maj9**

They call us luck - y, \_\_\_\_\_ you and I, \_\_\_\_\_ luck - y girl, \_\_\_\_\_ luck - y guy. \_\_\_\_\_

**Am7 D9(♭5) D9 Bm7 Em7 Cm7 Am7 D7 Dm7 G7 N.C.**

— When you take my hand or touch my cheek \_\_\_\_\_ I know I'm on a life-time luck - y streak. \_\_\_\_\_ A luck - y

**D13 Dm7 G9(♯5) F7 F7(♯5) B♭maj9 E7(♯5) B♭7/D**

rain - bow \_\_\_\_\_ lights the sky \_\_\_\_\_ when we kiss, \_\_\_\_\_ when we sigh. \_\_\_\_\_ { He: They  
She: They

**E♭ Cm7/G D9 Bm7 B♭9 Am9 Am7/D G6/9 N.C. G6/9**

say I'm luck - y, mis - ter luck - y guy, \_\_\_\_\_ and you're the rea - son why. They call us I.  
say you're luck - y, mis - ter luck - y guy, \_\_\_\_\_ but dar - ling, so am

**MY CHERIE AMOUR**Copyright © 1968, 1969, 1970, 1971, 1973, by JOBETE MUSIC CO., INC.  
All Rights ReservedWords and Music by  
STEVIE WONDER, HENRY COSBY  
and SYLVIA MOY

*Moderately*

**D7 Cmaj7 C6 Fmaj7 F6 Fmaj7 F7(♭5) F7 Gmaj7 D7 Gmaj7**

La la la la \_\_\_\_\_ la la, la la la la \_\_\_\_\_ la la. My Che - rie A - mour \_\_\_\_\_  
ca - fé \_\_\_\_\_ or  
some - day \_\_\_\_\_ you'll

**C11 Fmaj7 Gmaj7 C11 Fmaj7**

love - ly as a sum - mer day. \_\_\_\_\_ My Che - rie A - mour \_\_\_\_\_ dis - tant as the Milk - y Way. \_\_\_\_\_  
some - times on a crowd - ed street. \_\_\_\_\_ I've been \_\_\_\_\_ near you \_\_\_\_\_ but you nev - er no - ticed me. \_\_\_\_\_  
see my face a - mong the crowd. \_\_\_\_\_ May - be \_\_\_\_\_ some - day \_\_\_\_\_ I'll share your lit - tle dis - tant cloud. \_\_\_\_\_

**D11 Cmaj7 D11 F9 Bm7 E7 A7**

My Che - rie A - mour, \_\_\_\_\_ pret - ty lit - tle one that I \_\_\_\_\_ a - dore, \_\_\_\_\_ you're the on - ly girl my heart \_\_\_\_\_ beats for. \_\_\_\_\_  
My Che - rie A - mour, \_\_\_\_\_ won't you tell me how could you \_\_\_\_\_ ig - nore, \_\_\_\_\_ that be - hind that lit - tle smile \_\_\_\_\_ I wore. \_\_\_\_\_  
Oh, Che - rie A - mour, \_\_\_\_\_ pret - ty lit - tle one that I \_\_\_\_\_ a - dore, \_\_\_\_\_ you're the on - ly girl my heart \_\_\_\_\_ beats for. \_\_\_\_\_

*To Coda* ⊕ 1. **D7 G6 D11 D7** 2. **G6 D11 D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7 D7(♭9) D11**

How I wish that you were mine. \_\_\_\_\_ In a \_\_\_\_\_ La la la la \_\_\_\_\_ la la, la la la la \_\_\_\_\_ la  
How I wish that you were mine. \_\_\_\_\_  
How I wish that you were mine. \_\_\_\_\_

*D.S. al Coda* **Gmaj7 D7** *⊕ Coda* **G6 F9 G6 D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7(♭5) F7 F9 Gmaj7 D7** *Repeat and fade*

la. May - be \_\_\_\_\_ La la la la \_\_\_\_\_ la la, la la la la \_\_\_\_\_ la la la la

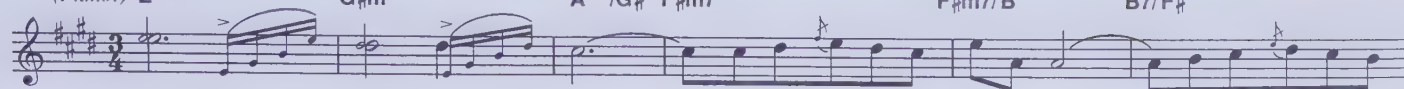
From "LA BOHEME"  
**MUSETTA'S WALTZ**

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G. PUCCINI

Slow waltz

(Piano:) E G#m A /G# F#m7 F#m7/B B7/F#



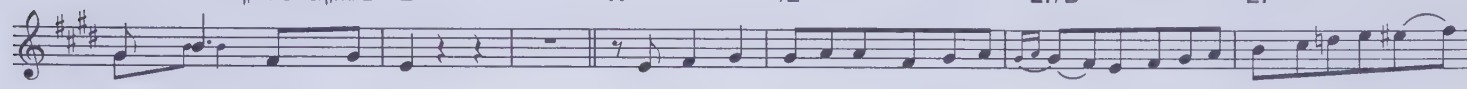
When through the street a - bove I wan-der dim-less - ly, the peo - ple turn to  
 Quan - do me'n qua-do me'n vo' so - let - ta per la via la gen - te sosta e

Emaj7 E6/B E Emaj7/G# A /G# F#m7 E/G# C#m Amaj7



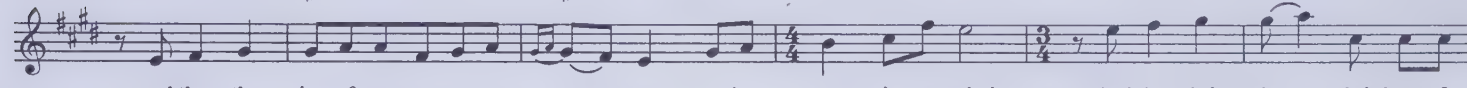
look at me. Yes, how they look a - round, be-cause they know I'm charm - ing, a ver - y  
 mi - ra... e la bel - lez - za mi a tut - ta ri - cerca in me . . . . . ri - cerca in

E/B F#m/B G#m/B E A /E E7/B E7



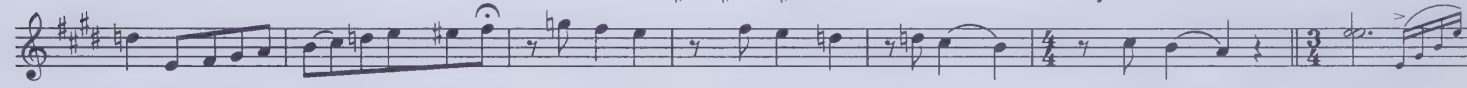
charm - ing, charm - ing girl. And when 'tis mine to mark their hid-den long - ing, and all the pas-sion in their eyes, \_  
 me da ca - po a piè; ed as - sa - po-ro allor la bra-mo - sia sot-til, \_ che da gl'oc - chi tra-spi - ra

A F#m C#m B7sus B9 E A /E



and then the joy of con-quest o - ver - comes \_ me; ev-'ry man is my prize! And thus their hearts, \_ their hearts I  
 e dai pa le sì vezzi in-ten-der sa \_ al - le oc - cul - te bel - tà. Co - sì l'ef - flu - vio del de -

E7/B E7 G/D F#7/C# F#7 Bm E7 Amaj7 E7/A A E



cap-ture, as if by mag - ic all my own, ah! rap-ture! ah! rap - ture! 'tis mine, \_ a - lone! \_ Now,  
 si - o tut - ta m'aggi - ra fe - li - ce mi fa, \_ fe-li - ce mi fa! \_ E

G#m A /G# F#m7 F#m7/B B7/F# Emaj7 E6/B



you that once \_ your pas-sion once be - trayed, \_ why should you be dis - mayed? \_ Yet  
 tu che sa - i \_ che me mo-ri e ti strug - gi, \_ da me tan-to ri - fug - gi? \_ So

E Emaj7/G# A /G# F#m7 E/G# C#m F#m7 E/B F#m/B G#m/B E



though deep \_ in your heart, deep in your heart \_ ran-kles the smart you'd nev - er nev - er con - fess \_ but rath - er die!  
 beni le ango-scie tue non le vuoi dir, \_ non le vuoi dir, so ben - ma ti sen - ti mo - rir!

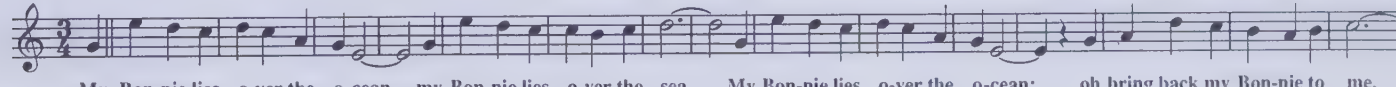
**MY BONNIE**

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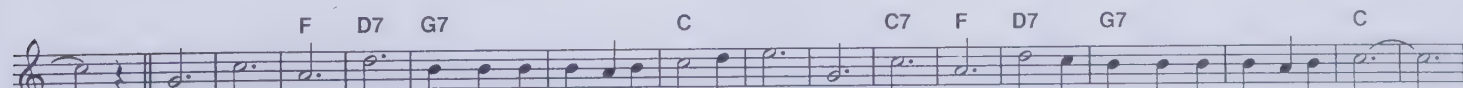
TRADITIONAL SCOTTISH SONG

Moderately

C F C F D G7 C F C F G7 C



My Bon-nie lies o-ver the o-ccean, \_ my Bon-nie lies o-ver the sea. \_ My Bon-nie lies o-ver the o-ccean; \_ oh bring back my Bon-nie to me. \_



Bring back, bring back, bring back my Bon-nie to me, to me. Bring back, bring back, oh, bring back my Bon-nie to me. \_



# MY EYES ADORED YOU

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Words and Music by  
BOB CREWE and KENNY NOLAN

**Slowly** **Chorus:**

**E7** **Bm7** **Bm7/E**

My eyes \_ a - dored \_ you though I nev - er laid a hand on \_ you. My eyes \_ a -

**Amaj7** **Bbdim7** **Bm7**

dored \_ you \_ like a mil - lion miles a - way from me, you could - n't see how I a - dored \_ you.

**Bm7/E** **D** **A/C#** **D/A** **D/E** **D** **A** **A**

So \_ close, so close \_ and yet so \_ far. \_ far. \_

1. Car - ried your books \_ from  
2. Head - ed for cit - y

**C#m** **Em** **A7** **D** **Bm7**

school lights; play - in' make be - lieve you're mar - ried to me. \_ You \_ were fifth - grade, I was sixth \_  
lights; climbed the lad - der up to for - tune and fame. \_ I worked my fin - gers to the bone; \_

**G** **E7** **F#m** **C#m** **Em7** **A7**

when we came \_ to be. \_ Walk - in' home ev - 'ry day \_ o - ver Bon - ni - cut Bridge \_ and  
made my - self \_ a name. \_ Fun - ny I seemed to find \_ that no mat - ter how the years \_ un -

**D** **Bm7** **G** **E7sus** **E7**

Bay wind, till we grew in - to \_ the me and you \_ who went our sep - 'rate ways. \_ } My eyes a -  
still I rem - i - nisce \_ 'bout the girl I miss, \_ and the love I \_ left be - hind. \_ }

*1st time D.S. %*  
*2nd time D.S. % al Fine*

# MY GAL SAL

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All Rights Reserved

Words and Music by  
PAUL DRESSER

**Moderately**

**Bb** **Eb** **Ebdim7** **Bb** **Eb** **Ebdim7** **Bb** **D7**

They called her fri - vo - lous Sal, \_ a pe - cu - liar sort of a gal, \_ with a heart that was mel - low, an

**Gm** **C7** **F7** **Bb** **Eb** **Ebdim7** **Bb** **D7**

all 'round good fel - low was my old pal. \_ Your trou - bles, sor - rows and care \_ she was al - ways

**Gm** **Bb7/F** **Eb** **Bb/F** **F#dim7** **G7** **Cm** **C9** **F7** **Bb**

will - ing to share. \_ A wild sort of dev - il, but dead on the lev - el, was my gal Sal. \_



# MY GIRL

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE

Moderately slow

**Verse:**

*(Bass only)* *(Guitar)* *(Bass continues)* 1. I've got

C F C F C F C F

sun-shine \_ on a cloud-y day. When it's cold out-side. I've got the month of May.

C Dm F G C Dm F G C Dm <sup>1.</sup> G N.C. F G

I guess you say, what can make me feel this way? My girl, \_ talk-in' bout \_ my \_ girl. \_ my girl. 2. I've got

<sup>2.</sup> G N.C. F G (C bass)

my girl. *(Bass only)* *(Guitar)* *(Bass continues)* *(Strings)*

F C F Dm

(Hey, hey, hey.) (Hey, hey, hey.)

G Em A <sup>3.</sup> G A D G

3. I don't need no \_ mon - ey for - tune or

D G D G D G

fame. I've got all the rich-es, ba-by, one man can claim. Well,

D Em G A D Em G A D Em

I guess you say, what can make me feel \_ this way? My girl \_ talk-in' 'bout \_ my \_ girl, \_

(my girl, my girl.) Repeat ad lib. and fade

A A/G A/F# A/E D Em A A/G A/F# A/E

my girl. Talk-in' 'bout *(Lead vocal ad lib.)* my girl, my girl, } whoa. my girl. Talk-in' 'bout.

**Verse 2:**

I've got so much honey.  
The bees envy me.  
I've got a sweeter song  
Than the birds in the tree.  
Well, I guess you say  
What can make me feel this way?  
My girl, (My girl, my girl,  
Talkin' 'bout my girl, my girl.)

## MY GUY

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON

Moderately rock swing (♩ = ♩♩)

*B♭ Cm Dm B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6*

Noth - ing you could say could tear \_\_\_\_\_ me a - way from my \_\_\_\_\_ guy. \_\_\_\_\_  
Noth - ing you could do could make \_\_\_\_\_ me un - true to my \_\_\_\_\_ guy. \_\_\_\_\_

*B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6 D7 Cm7 F7*

Noth - ing you could do 'cause I'm stuck like glue \_\_\_\_\_ to my \_\_\_\_\_ guy. \_\_\_\_\_  
Noth - ing you could buy could make \_\_\_\_\_ me tell a lie to my \_\_\_\_\_ guy. \_\_\_\_\_  
I'm stick-ing to my guy like a  
I gave my guy my

*Cm7 F7 Cm F7 Cm7 N.C. B♭<sub>3</sub> G9 C7 F7 B♭*

stamp to a let-ter; like birds of a feath-er we stick to-ge-th-er. I'm \_\_\_\_\_ tell-in' you from the start I can't \_\_\_\_\_ be torn a-part from my \_\_\_\_\_ guy. \_\_\_\_\_  
word of hon-or to be faith - ful and I'm gon-na. You \_\_\_\_\_ best be be-lieving I won't \_\_\_\_\_ be de-ceiv-ing my \_\_\_\_\_ guy. \_\_\_\_\_

*1. Cm Dm 2. Cm Dm Cm F Cm F Cm F B♭*

As a mat-ter of o-pin-ion I think he's tops. \_\_\_\_\_ My o-pin-ion is he's the cream of the crop. As a

*Gm Dm Gm Dm C7 F7 B♭maj7 B♭6*

mat-ter of taste \_\_\_\_\_ to be ex - act, \_\_\_\_\_ he's my i - deal, as a mat-ter of fact. \_\_\_\_\_ No mus-cle bound man could

*B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6*

take my hand \_\_\_\_\_ from my \_\_\_\_\_ guy. \_\_\_\_\_ (My guy. \_\_\_\_\_) No hand-some face \_\_\_\_\_ could ev - er take the place \_\_\_\_\_ of my \_\_\_\_\_

*D7 Cm F Cm F Cm F*

\_\_\_\_\_ guy. \_\_\_\_\_ (My guy.) He may not be a mov - ie star, \_\_\_\_\_ but when it comes to be - in' hap - py,

*Cm N.C. B♭ G9 C7 F7 B♭ Cm Dm*

we are. \_\_\_\_\_ There's not a man to - day \_\_\_\_\_ who could take me a - way from my \_\_\_\_\_ guy. \_\_\_\_\_ There's not a

*Repeat ad lib. and fade*

# MY HERO

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By OSCAR STRAUS

Slow waltz tempo

Chords: Eb, Edim7, Fm7, Bb7, Eb, Edim7, Fm7, Bb7, Eb, Cm, Fm7, Bb7(5), Ebmaj7, Ab, Gm, Fm7, Bb7, Eb, C7, Fm, Abm, Bb7, Eb.

Come! come! I love you on - ly, my heart is true. Come! come! my life is lone - ly,  
I long for you; Come! come! naught can ef - face you; my arms are ach - ing now to em - brace you.  
Thou are di - vine! Come! come! I love you on - ly; come, he - ro mine!

# MY LITTLE GRASS SHACK IN KEALAKEKUA, HAWAII

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Words and Music by  
BILL COGSWELL, TOMMY HARRISON and JOHNNY NOBLE

Moderately (♩ = 3/4)

Chords: F+, Bb, Gm3, G7, C7, F7, Bb, D7/A, Gm, Bb/F, D7/F#, G7, C7/E, F7, F+, Bb, Gm, G7, C7, F7, D, G7, C7, /G, Edim7, F+, Bb, Gm3, G7, C7, F7, Bb, F7, Bb.

I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha - wai - i. I want to be with all the ka-nes and wa -  
hi-nes that I knew long a - go. I can hear old gui-tars a - play-ing on the beach at Ho-o-nau - nau; I can hear the Ha-wai-ians  
say-ing, "Ko-mo-mai no ka-u-a i-ka ha-le we-la-ka-hao." It won't be long till my ship will be sail-ing back to Ko - na, a  
grand old place that's al-ways fair to see. I'm just a lit-tle Ha-wai-ian and a home-sick Is-land boy; I want to go back to my  
fish and poi. I want to go back to my lit-tle grass shack in Ke-a-la-ke-kua, Ha - wai - i, where the Hu-mu-hu-mu, Nu-ku-nu-ku  
a pu - a - a goes swim-ming by, where the Hu-mu-hu-mu, Nu-ku-mu-ku a pu - a - a goes swim-ming by.



From the Columbia Motion Picture "FUNNY GIRL"

## MY MAN

Words by ALBERT WILLETZ  
and JACQUES CHARLES  
English lyric by  
CHANNING POLLOCK  
Music by  
MAURICE YVAIN

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Moderately

Oh, my man I love him so, he'll nev - er know. All my life is just de - spair, but I don't care. When he takes me in his arms the world is bright all right. What's the dif-f'rence if I say I'll go a - way, when I know I'll come back on my knees some day? For what-ev - er my man is I am his for - ev - er - more!

## NOW AND FOREVER

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Music and Lyrics by  
RICHARD MARX

Slowly

Verse:

1. When - ev - er I'm wear - y from the bat - tles that rage in my head, you make sense of  
2. Some - times I just hold you, too caught up in me to see I'm hold - ing a  
(3rd time Instrumental solo ad lib...)

mad - ness when my san - i - ty hangs by a thread. I lose my way, but still you seem to un - der - stand.  
for - tune that heav - en has giv - en to me. I'll try to show you each - and ev - 'ry way I can,  
Un - til the day the o - cean does - n't touch the sand,

To Coda 1. 2.

Now and for - ev - er, I will be your man.  
now and for - ev - er, I will be your man.  
now and for - ev - er, I will be your man.

Bridge:

Now I can rest my wor - ries and al - ways be sure that I won't be a - lone an - y - more. If I'd on - ly known

D.C. al Coda

you were there all the time, all this time. Now and for - ev -

er, I will be your man.

# MY MELANCHOLY BABY

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Words by GEORGE A. NORTON  
Music by ERNIE BURNETT

Moderately

Chords: Eb, Bb7/F, F#dim7, Eb/G, Eb, Gm7(b5), C7(#5), C7, Fm7, C7(#5), Fm, C7, Fm, Bb7, Fm7, Bb7, F9, Bb7, Eb, F7, Bb7, Ab/C, C#dim7, Bb7/D, Ab, Adim7, Eb, C7, Fm7, Bb7, F9, Bb7, Eb, Abm6, Eb.

Lyrics:  
Come to me my mel-an-cho-ly ba-by. Cud-dle up and  
Ev-'ry cloud must have a sil-ver lin-ing. Wait un-til the  
don't be blue. All your fears are fool-ish fan-cy may-be. You know, dear, that  
sun shines through.  
I'm in love with you. Smile, my hon-ey dear while I  
kiss a-way each tear or else I shall be mel-an-cho-ly too.

# MY MELODY OF LOVE

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and RADIO MUSIC INTERNATIONAL LUXEMBOURG.

English and Polish Lyrics by BOBBY VINTON  
German Lyrics by GEORGE BUSCHOR  
Music by HENRY MAYER

Moderately

Verse:

Chords: Bb, Eb, Bb, F7, Bb, Eb, Edim7, F.

Lyrics:  
1. I'm look-ing for a place to go, so I can be all a-lone from thoughts and mem-o-ries,  
wish I had a place to hide all my sor-row, all my pride. I just can't get a-long,  
so that when the mu-sic plays I don't go back to the days when love was you and me.  
'cause the love, once so fine, keeps on hurt-in' all the time. Where did I go wrong? Oh,

Chorus:

Chords: Bb, F7, Bb, G7, Cm, Eb, Bb, F7, Bb, F7, Bb, F7.

Lyrics:  
1.2. Mo - ja dro-ga ja - cie ko - cham means that I love you so. Mo - ja dro-ga ja - cie ko - cham  
3. la la la la la la, my mel-o-dy of love. La la la la la la, love you with all my heart.  
more than you'll ev-er know, ko - cham cie-bie ca-lem ser-ce, love you with all my heart.  
my mel-o-dy of love. La la la la la la, my mel-o-dy of love.  
Re-turn to me and al-ways be my mel-o-dy of love. 2. I love. Oh,

# MY MOTHER'S EYES

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Words by WOLFE GILBERT  
Music by ABEL BAER

**Moderately**

Chords: C, Cmaj7, C7, F, Fm, Fm6, C/G, Am7, D7, Dm7/G, G7, C, Am7, Dm7, G7, C, F/C, C, F6, E7, Am, Adim7, B7, E7, Em7, A7, D7, Am7, D7, G7, C#dim7, Dm7, G7, C, Cmaj7, C7, F, Fm, Fm6, C/E, Am7, D7, Dm7/G, G7, C

One bright and guid-ing light that taught me wrong from right, I found in my moth-er's eyes.  
Those ba-by tales she told, that road all paved with gold, I found in my moth-er's

eyes. Just like a wan-d'ring spar-row, one lone-ly soul, I walked the straight and nar-row to reach my

goal. God's gift sent from a-bove, a real un-self-ish love I found in my moth-er's eyes.

# MY OLD FLAME

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Words and Music by  
ARTHUR JOHNSTON  
and SAM COSLOW

**Moderately slow**

Chords: G, Bm, Bm7(b5), E7, Am7, A7(b5), D7(b5), G6, C7, F7, Bb, Eb7, D7, Eb7, Am7, D7(b9), D7(b5), G, Bm, Bm7(b5), E7, Am7, A7(b5), D7(b5), G6, C7, F7, Bb, Eb7, D7, Eb7, F7, Bb6, Cm6, Ab7, G7, C9, F9, D7, A7, D9, D7(b9), G, Bm, Bm7(b5), E7, Am7, A7(b5), D7(b9), G6, C7, F7, Bb, Eb7, D7sus, D7(b9), G6

My old flame, I can't e-ven think of his name. But it's fun-ny now and then, how my

thoughts go flash-ing back a-gain, to my old flame. My old flame; my new lov-ers all seem so

tame, for I have-n't met a gent so mag-ni-fi-cent or el-e-gant as my old flame. I've met so man-y who had

fas-ci-na-tin' ways, a fas-ci-na-tin' gaze in their eyes; some who took me up to the skies. But

their at-tempts at love were on-ly im-i-ta-tions of my old flame, I can't e-ven think of his

name. But I'll nev-er be the same un-til I dis-cov-er what be-came of my old flame.



# MY OLD KENTUCKY HOME

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Words and Music by  
STEPHEN C. FOSTER

Slowly Verse:

1. The sun shines bright in my old Ken-tuck - y home; 'tis sum - mer, the folks there are  
young folks roll on the lit - tle cab - in floor, all mer - ry, all hap - py and

gay. The corn top's ripe, and the mead - ow's in the bloom, while the birds make mu - sic all the  
bright. By'n by, hard times come a - knock - in' at the door; then, my old Ken - tuck - y home, good -

day. 2. The night. Weep no more, my la - dy; oh, weep no more to - day. We will

sing one song for the old Ken-tuck - y home, for the old Ken-tuck - y home far a - way. 3. They way.

Verse 3:

They hunt no more for the 'possum and the 'coon  
On the meadow, the hill and the shore;  
They sing no more by the glimmer of the moon  
On the bench by that old cabin door.

Verse 4:

The day goes by like a shadow o'er the heart,  
With sorrow where all was delight;  
The time has come when the old friends have to part,  
Then, my old Kentucky home, good night.  
(To Chorus:)

Verse 5:

The head must bow and the back will have to bend  
Wherever the poor folks may go;  
A few more days, and the trouble all will end  
In the field where the sugar canes grow.

Verse 6:

A few more days for to tote the weary load;  
No matter, 'twill never be light.  
A few more days till we totter on the road,  
Then, my old Kentucky home, good night.  
(To Chorus:)

# MY PRAYER

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Lyric and Musical Adaptation by JIMMY KENNEDY  
Music by GEORGES BOULANGER

Moderately

My prayer is to lin - ger with you at the end of the day, in a dream that's di - vine.  
prayer is a rap - ture in blue, with the world far a - way

My and your lips close to mine. To - night, while our hearts are a - glow, Oh!

tell me the words that I'm long - ing to know. My prayer, and the an - swer you give, may they still be the

same for as long as we live: that you'll al - ways be there, at the end of my prayer.

From the Broadway Musical Production "SWEET CHARITY"  
**MY PERSONAL PROPERTY**

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Words by DOROTHY FIELDS  
 Music by CY COLEMAN

**Brightly**

**B $\flat$**  **F/A Gm** **B $\flat$ 7 E $\flat$**  **Gm7 Cm7 F7** **B $\flat$  D7**

To-day I feel New York is real-ly my per-son-al prop-er-ty, right down Broad-way to Cit-y Hall.  
 The Zoo in Cen-tral Park is mere-ly my pri-vate me-nag-er-ie; I've carved my name on ev-'ry tree.

**Fm6 G7** **C/E** **E $\flat$ dim7** **B $\flat$ /D** **Em7( $\flat$ 5)** **A7** **Dm7** **D $\flat$ 7( $\sharp$ 5)**

— Ev - 'ry su - per-mar - ket, ev-'ry five-and-ten, all of Lin-corn Cen - ter and the great U. N., they're all  
 — From Yon-kers Race - way to Bowl-ing Green, I own ev-'ry-thing a-round and in be-tween. It's all

**C7** **F7** **B $\flat$  F7** **F7** **B $\flat$  F7** **Fm** **D $\flat$**  **Fm7** **B $\flat$ 7**

— my per-son-al prop-er-ty. prop-er-ty. The Plan-e - tar - i - um is mine a - lone, the  
 — my per-son-al

**E $\flat$ m** **C $\flat$**  **Cm7( $\flat$ 5)** **F7** **Gm F7 B $\flat$**  **F/A Gm** **Gm/F** **Cm/E $\flat$**  **Gm7 B $\flat$ m6 Cm7**

old A - quar - i - um I al-so own. And since I feel to-day New York is real-ly my per - son-al prop-er-ty, I'll tell you

**F7** **Dm** **G7 G7( $\flat$ 9)** **G** **Cm** **Cm7** **F7** **Dm7** **G7** **Cm7** **E $\flat$ /F F7** **B $\flat$**

what I'm gon-na do: since I like you ver-y much, so ver-y, ver-y much, I'm gon-na split it with you.

Melody based on Claude Debussy's "REVERIE"

**MY REVERIE**

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By LARRY CLINTON

**Slowly** **To Coda**  $\oplus$

**Dm7** **G7** **Cmaj7<sub>3</sub>** **C6** **Dm7** **G7** **C** **Dm7** **G7** **C**

Our love is a dream, but in my rev-er-ie I can see that this love was meant for me.  
 love me as I love you in my rev-er-ie. Make my dream a re - al - i - ty.

**Am** **Em** **Dm** **Am** **Em** **Dm** **Dm7** **G7** **C**

— On-ly a poor fool nev-er schooled in the whirl - pool of ro-mance could be so cruel as you are to me.

**C9** **Fmaj7** **F6** **Fmaj7** **F6** **B $\flat$ 9** **B $\flat$ 9( $\flat$ 5)** **A7( $\flat$ 5)**

My dreams are as worth-less as tin to me. With - out you, life will nev-er be - gin to be. So

$\oplus$  **Coda** **Am** **F $\sharp$ m7( $\flat$ 5)** **B7** **B7( $\flat$ 9)/D $\sharp$**  **Dm7** **G7** **G7( $\flat$ 5)** **C**

— Let's dis-pense with for - mal - i - ty. Come to me in my rev - er - ie.

# MY WAY

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Original French Words by  
GILES THIBAUT  
English Words by PAUL ANKA  
Music by JACQUES REVAUX  
and CLAUDE FRANCOIS

Slowly Verse:

1. And now the end is near, and so I face the fi-nal cur-tain. My friend, I'll say it  
loved, I had a few, but then a-gain, too few to men-tion. I did what I had to  
I've laughed and cried. I've had my fill, my share of los-ing. And now, as tears sub-

clear, do, I'll state my case, of which I'm cer-tain. I've lived a life that's full, I trav-eled each and ev-'ry  
side, I find it all with-out ex-cep-tion. To think each chart-ered course, each care-ful step a-long the  
"Not in a

high-way. And more, much more than this, I did it my way. 2. Re-my way. Yes there were  
by-way. And more, much more than this, I did it my way. For what is a  
shy way." Oh no, oh no, not me. I did it

Chorus:

times, I'm sure you knew when I bit off more than I could chew. But through it all, when there was doubt, I ate it  
man, what has he got, if not him-self, then he has not to say the things he tru-ly feels, and no the

up, and spit it out. I faced it all, and I stood tall and did it my way. 3. I've my way.  
words of one who kneels. The rec-ord shows I took the blows, and did it

# MY WILD IRISH ROSE

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Words and Music by CHAUNCEY OLCOTT

Moderately

My wild I-rish rose, the sweet-est flow'r that grows. You may search ev-'ry-where, but  
wild I-rish rose, the dear-est flow'r that grows. And some day for my sake, she

none can com- pare with my wild I-rish rose. My take the bloom from my wild I-rish rose.  
may let me

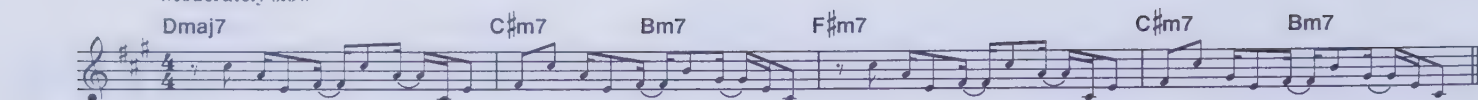


# MYSTERY

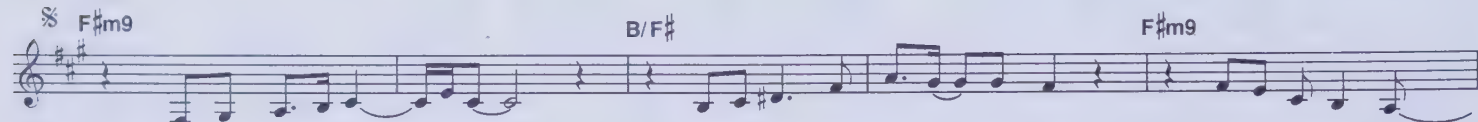
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Words and Music by  
ROD TEMPERTON

Moderately slow



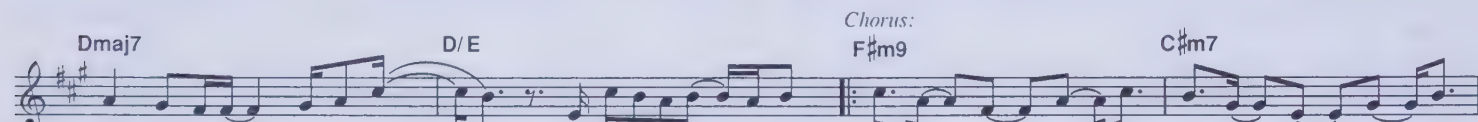
Verse:



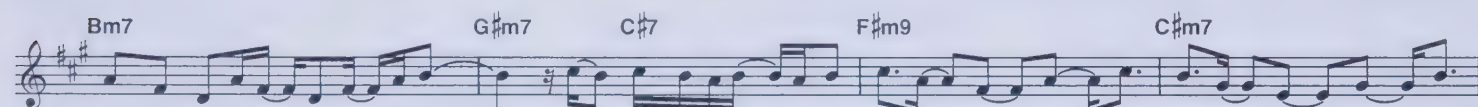
1. Turn-in' back the hands \_\_\_ of time, \_\_\_ hold-in' on to mis - ty \_\_\_ mem'-ries; chas-in' sha-dows through \_\_\_  
2. Dia-monds shin - in' in \_\_\_ the night; \_\_\_ ly - in' soft and warm to - geth - er; on - ly im - ag - es \_\_\_



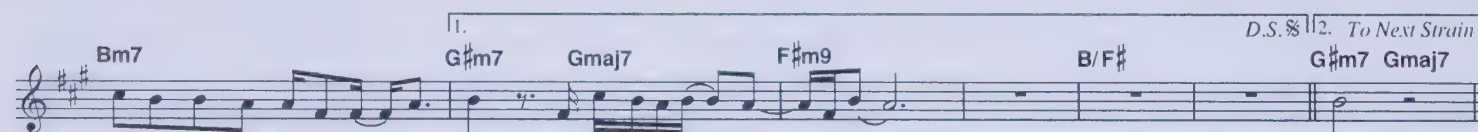
the night; try'n' to find that hap - py end-ing. Reach-ing out \_\_\_ for an - oth-er chance at heav-en, we can  
sur-vive. Can't this dream go \_\_\_ on \_\_\_ for - ev - er? There is still \_\_\_ time to \_\_\_ lock a - way the sad-ness. Let the



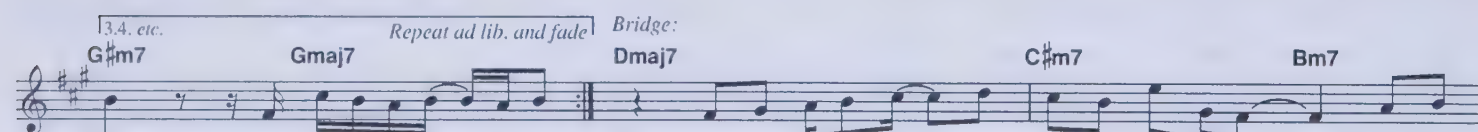
still find the way \_\_\_ if we try. \_\_\_ You got-ta be-lieve in the (1.4.) mys - ter - y \_\_\_ how \_\_\_ it used to \_\_\_ be. \_\_\_ We \_\_\_ were  
se - crets of love \_\_\_ start to smile. \_\_\_ It's on-ly be-liev - in' the (2.3.) mys - ter - y, \_\_\_ like \_\_\_ it used to \_\_\_ be. \_\_\_ Ba - by,



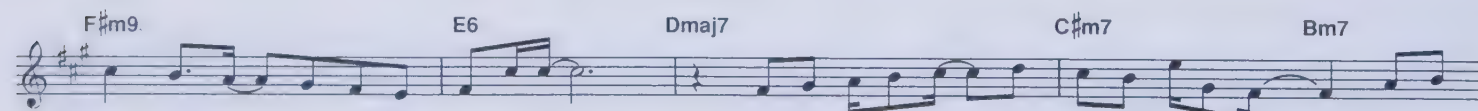
more than lone-ly drift-ers in \_\_\_ the dark. \_\_\_ Oh, \_\_\_ I can re-mem-ber the sun in - side \_\_\_ when \_\_\_ love held us \_\_\_ tight. \_\_\_ Can't \_\_\_ you  
bring back all the pas-sion to \_\_\_ my life. \_\_\_ Oh, \_\_\_ don't you re-mem-ber the ten - der \_\_\_ days, \_\_\_ all \_\_\_ the love we \_\_\_ made? \_\_\_ Can't \_\_\_ we



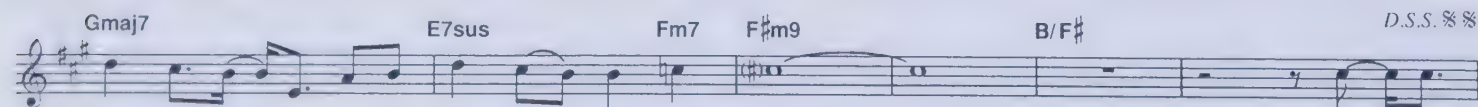
see I need that mag-ic in \_\_\_ my heart, in-stead of it tear - ing \_\_\_ a - part? \_\_\_ night?  
feel that warm sen - sa-tion here \_\_\_ to -



night? You got-ta be - lieve \_\_\_ in the Lone - ly spir-its seem \_\_\_ to whis - per in the wind. \_\_\_ It's a  
heart. It's on - ly be - liev - in' the



si - lent song \_\_\_ that's nev - er meant to be. \_\_\_ Since the dawn of time \_\_\_ the mys - t'ry nev - er ends; \_\_\_ we can



find for - ev - er if we let love \_\_\_ rise a - gain. \_\_\_ 3. Won't \_\_\_ you

Verse 3: (D.S.S.)

Won't you reach for another chance at heaven?

We can still find the way if we try.

It's only believin' in the ...

(To Chorus:)

# M-I-S-S-I-S-S-I-P-P-I

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Lyrics by BERT HANLON and BENNY RYAN  
Music by HARRY TIERNEY

Moderately

Verse:

When I was sev - en years of age, I used to go to school, And when it came to  
lot of words would puz - zle me; ba - na - nas was no cinch. Sas - a - pa - ril - la,  
spell - ing, I was aw - ful as a rule. I could - n't spell a sin - gle word when "S" s' were con -  
that was hard, though I'd spell it in a pinch. But words like Cin - cin - nat - i, Psy - cho - lo - gi - cal and  
cerned. I've tried to o - ver - come my lisp, and suc - cess came in re - turn. Now that word Mis - sis -  
such, gee, when it came to spell - ing those I sure - ly was in Dutch. I can't spell Cin - der -  
sip - pi was aw - ful hard to spell. But now I will con - vince you that I can spell it well.  
el - la and sau - sa - ges, that's tough. But I can spell Mis - sis - sip - pi, and be - lieve me that's e - nough.

Chorus:

M - I - S - S - I - S - S - I - P - P - I, that used to be so hard to spell, it used to make me cry. But since I've stud - ied  
spell - ing, it's just like pump - kin pie; M - I - S - S - I - S - S - I - P - P - I. A I.

# M-O-T-H-E-R

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Lyrics by HOWARD JOHNSON  
Music by THEODORE MORSE

Moderately

"M" is for the mil - lion things she gave me; "O" means on - ly that she's grow - ing old.  
"T" is for the tears were shed to save me; "H" is for her heart of pur - est gold.  
"E" is for her eyes, with love - light shin - ing; "R" means right, and right she'll al - ways be.  
Put them all to - geth - er, they spell "MOTH - ER," a word that means the world to me.

# THE NEARNESS OF YOU

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Words by NED WASHINGTON  
Music by HOAGY CARMICHAEL

*Slowly*

Fmaj7 Cm7/F F+ Bbmaj7 Bbdim Bbm6 Am7 D7/F# Gm7 C9

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no \_\_\_\_\_ it's just the near-ness of

F6 Dm7 Gm7 C9 Fmaj7 Cm7/F F+ Bbmaj7 Bbdim Bbm6 Am7 D7/F#

you. \_\_\_\_\_ It is - n't your sweet con-ver - sa - tion that brings this sen - sa - tion. Oh, no \_\_\_\_\_

Gm7 C9 F Bb6 F6 C7(b9) Fmaj7 Cm7 F7

\_\_\_\_\_ it's just the near-ness of you. \_\_\_\_\_ When you're in my arms \_\_\_\_\_ and I feel you so close to me, \_\_\_\_\_ all my

Bb D9 D7(b9) Gm7 Eb7 C9 Fmaj7 Cm7/F F+ Bbmaj7 Bbdim Bbm6

wild - est dreams come true. \_\_\_\_\_ I need no soft lights to en - chant me if you'll on - ly grant me the

Am7 D7/F# Gm7 C9 Am7 D7(b9) Gm7 C7 Gm7/C C9 F6

right \_\_\_\_\_ to hold you ev - er so tight, \_\_\_\_\_ and to feel in the night the near - ness of you. \_\_\_\_\_

# NEVER BEEN TO SPAIN

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Words and Music by HOYT AXTON

*Rock blues feel*

C G

1. Well, I nev - er been to Spain, \_\_\_\_\_ but I kind - a like the mus - ic. I hear the la - dies are in -  
Eng - land, but I kind - a like the Beat - les. Oh, I head - ed for Las  
Heav - en, but I've been to O - kla - ho - ma. Oh, they tell me I was

C G D

sane \_\_\_\_\_ there, and they sure know how to use it. They don't a - buse it; they'll nev - er  
Ve - gas; on - ly made it out to Need - les. Can you feel it? It must be  
born \_\_\_\_\_ there, but I real - ly don't re - mem - ber. In O - kla - ho - ma, not Ar - i -

C G

lose it; I can't re - fuse it. 2. Well, I nev - er been to mat - ter? (4.5. etc. Inst. solo ad lib.)  
real, it feels so good, good. 3. Well, I nev - er been to  
zon - a. What does it mat - ter, what does it

1. 2. 3. Repeat ad lib. and fade



# NEEDLES AND PINS

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Words and Music by  
SONNY BONO and JACK NITZSCHE

Moderate rock

Verse:

1.(3.) I saw her to - day, — I saw her face; it was the face — I love. And I knew — I had to run a -

Chorus:

way and get down on my knees and pray — that there'd come a day. (1.3.) But still it be-gins — a; nee-dles and pins — a;

To Coda

1. D.S. 2.

Bridge:

be-cause of all my pride, the tears I got-ta hide. — 2. I thought I was smart. — pins — hurt now, hurt now. Why can't I stop —

D.S. al Coda

— and tell my-self I'm wrong, I'm wrong, so wrong? — Why can't I stand — up and tell my-self I'm strong? 3. Be-cause I saw her to-day, —

Coda

hide. — Nee-dles and pins, — nee-dles and pins, — nee-dles and pins. —

Verse 2:

I thought I was smart,  
I broke her heart;  
She didn't think I'd do.  
But now I see she's lost her care for me.  
Let her go ahead, chase his love instead.  
And one day she will see . . .  
(To Chorus 2:)

Chorus 2:

. . . Just how to say please-a,  
And get down on her knees-a.  
Yeah, that's how it begins-a.  
She'll feel those needles and pins  
Hurt now, hurt now.  
(To Bridge:)

# NOBODY KNOWS THE TROUBLE I'VE SEEN

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TRADITIONAL SPIRITUAL

Slowly

No-bod - y knows the trou-ble I've seen; no-bod - y knows but Je - sus. No-bod - y knows the trou-ble I've seen; glo - ry hal - le -

1. To Next Strain 2. Fine

D.C. al Fine

lu - jah! Some - lu - jah! times I'm up, some-times I'm down; oh, yes, Lord! Some-times I'm al-most to the ground; Oh, yes, Lord!

# NEVER CAN SAY GOODBYE

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Words and Music by  
CLIFTON DAVIS

*Moderately slow*

**Verse:**

Gmaj7 Em7/A Gmaj7 Em7/A Dmaj7

Nev-er can \_ say good - bye; no, no, no, no, I nev-er can \_ say good - bye. 1. E-ven though the pain and heart-ache seem to

Am7/D Dmaj7 Am7/D Dmaj7

fol - low me wher-ev-er I go, \_ though I try and try to hide my feel-ings, they al - ways seem to show. Then you try to say you're leav-ing me, and I

Am7/D Gmaj7 F#m7 Em7 Em7/A Em7 Em7/A D

al - ways have to say no. \_ Tell me why is it so, that I... so? Don't wan-na let you go. I nev-er can say good -

1. 3. 4. etc. D.C. 1. 2. 3. Chorus: D

bye, girl. Don't wan-na let you go. I nev-er can say good - bye, no, no, no, \_ no, no, no. \_ Don't wan-na let you bye, no, no, no, \_ no, no, no. \_

1. 3. 4. etc. Repeat ad lib. and fade 1. 2. 3. D.C.

## Verse 2:

Every time I think I've had enough  
And start heading for the door,  
There's a very strange vibration  
Piercing me right to the core.  
It says turn around you fool;  
You know you love her more and more.  
Tell me why is it so? Don't wanna let you go.  
(To Chorus:)

## Verse 3:

I keep hoping that our problems  
Soon are all gonna work out.  
But there's that same unhappy feelin',  
There's that anguish, there's that doubt.  
It's that same old dizzy hang up;  
Can't do with you or without.  
Tell me why is it so? Don't wanna let you go.  
(To Chorus:)

# NEVER ENDING SONG OF LOVE

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Words and Music by  
DELANEY BRAMLETT

*Moderately*

C G7 C

1. 2. I've got a nev - er end - ing } love for you; from now on, that's all I want to do. \_ From the first \_  
3. 4. nev - er end - ing }

G7 C 1. N.C.

\_ time we met, I knew { 1. 2. I'd have a nev - er end - ing love \_ for \_ you. 2. I've got a  
3. 4. I'd sing my nev - er end - ing song of love to you.

2. 3. To Next Strain 4. Repeat ad lib. and fade C7 N.C. F C

Af - ter all \_ 4. I've got a \_ this time of be - ing a - lone, \_ we can love \_ one an -

F G D.S. §

oth-er, feel \_ for each oth-er from now on. \_ Feels \_ so good \_ I \_ can hard - ly stand it.

From the United Artists Motion Picture "NEVER ON SUNDAY"

## NEVER ON SUNDAY

Copyright © 1960 EMI UNART CATALOG INC. and LEE CORPORATION  
All Rights ReservedWords by BILLY TOWNE  
Music by MANOS HADJIDAKIS

Moderately

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good. Or you can kiss me on a cool day, a hot day, a wet day, which-ev-er one you choose. Or try to kiss me on a

Tues-day, a Tues-day, a Tues-day, in fact I wish you would. Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is gray day, a May day, a pay day, and see if I re-fuse. And if you make it on a bleak day, a freak day, a week-day, why you can be my

best. guest. But nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'cause that's my day of rest. Come an-y

But nev-er, nev-er on a Sun-day, a Sun-day, the one day I need a lit-tle

rest. day and you'll be my guest, an-y day you say, but my day of rest.

Just name the day that you like the best, on-ly stay a-way on my day of rest. Oh, you can kiss me on a

*1. To Next Strain*  
*2. Fine*  
*D.S. al Fine*  
*(Tacet)*

## NOBODY'S SWEETHEART

Copyright © 1924 (Renewed 1952) MILLS MUSIC, INC., c/o EMI MUSIC PUBLISHING  
All Rights ReservedWords and Music by GUS KAHN, ERNIE ERDMAN,  
BILLY MEYERS and ELMER SCHOEBEL

Moderately

You're no-bod-y's sweet-heart now; they don't ba-by you, some-how. Fan-cy hose, —

— silk-en gown; — you'd be out of place — in your own home-town. When you walk down the Av-e-nue, —

— I just can't be-lieve that it's you; — paint-ed lips, — paint-ed eyes, — wear-ing a bird of

par-a-dise. — It all seems wrong some-how — that you're no-bod-y's sweet-heart now. —



# THE NIGHT HAS A THOUSAND EYES

Copyright © 1948 (Renewed 1975) by PARAMOUNT MUSIC CORPORATION  
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Words by BUDDY BERNIER  
Music by JERRY BRAININ

Moderate beguine tempo

Don't whis-per things to me you don't mean, for words deep down in - side can be seen by the night. The night —

— has a thou-sand eyes, and it knows a truth-ful heart from one that lies. Though ro-mance may have called in the past, my

love for you will be ev-er - last-ing and bright, as bright as the star-lit skies. And this won - d'rous night that has a thou-sand

eyes. I've lived my life walk-ing through a dream, for I knew that I would find this mo-ment su - preme, a

night of bliss and ten-der sighs, and the smil-ing down of a thou-sand eyes. The night has a thou-sand eyes.

From the United Artists Motion Picture "THE SPY WHO LOVED ME"

# NOBODY DOES IT BETTER

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Lyrics by CAROLE BAYER SAGER  
Music by MARVIN HAMLISCH

Slowly  
Chorus:

No-bod - y does it bet - ter { makes me feel sad for the rest. }  
{ some-times I wish some-one would. }

No-bod-y does it { half as good as you. Ba - by, you're the best. }  
{ quite the way you do. Did you have to be so good. }

Verse:

1. I was - n't look - in but some-how you found me. I tried to hide from your love light.  
2. The way that you hold me when-ev - er you hold me. There's some kind of mag - ic in - side you

But like heav-en a - bove me the spy who loved me is keep - in' all my se-crets safe to - night. }  
that keeps me from run - nin' but just kept it com - in.' How'd you learn to do the things you do? } And

1st time D.C.  
2nd time D.C. al Coda

⊕ Coda

Ba - by, ba - by, ba - by, you're the best.

# NOW AND FOREVER (YOU AND ME)

a/k/a You and Me (Now and Forever)

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Words and Music by  
JIM VALLANCE, DAVID FOSTER  
and RANDY GOODRUM

Moderately slow rock

**G C(9) Dsus**

**Verse:**

**D G C(9) Dsus D G**

1. Up un - til now I've learned to live \_ with-out love; like a ship with-out \_ a sail, \_

**C(9) Dsus D Am7 D/F#**

wan - der-ing aim - less - ly lost. I nev-er knew how \_ it felt \_ to lose my \_ con-trol, but now that I've

**Chorus:**

**Am7 C/D D G Em7 Bm7**

found you, \_ this is all so new. You and \_ me, \_ we've got a des - ti - ny \_ start-ing to - night; \_

**C G/D D G Em7 Bm7 C/D**

we'll be \_ to-geth - er. You and \_ me; \_ this is what love \_ should be, \_ and it's gon-na be right; \_ now and \_ for - ev - er.

**2. To Next Strain 1. 3, 4, etc. Repeat and fade**

**Bm7 Bm7 C/D Am**

\_ if you \_ now and \_ for - ev - er. tell \_ me there's a heav-en up \_ a - bove, \_ then

**Am7(b5)/Eb G C(9) Dsus D D D.S. §**

that's what I'll be-lieve, \_ 'cause you're the one thing that I'm \_ so sure \_ of.

Verse 2:

Darlin', inside your eyes, I can see mysteries there.  
And you're melting the ice surrounding me. I'm no longer scared.  
I feel you inside my soul, and I'm captured tonight.  
But don't let go; this is paradise. (To Chorus:)

Verse 3:

I feel you inside my soul, and I'm captured tonight.  
But don't let go; this is paradise. (To Chorus:)

# O PERFECT LOVE

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Words and Music by  
JOSEPH BARNBY

Slowly

**Eb Fm7 Bb7 Eb G7 Ab Bb7 Eb G7 Cm F7 Fm7 Bb7**

O per - fect love, all hu - man thought tran - scend - ing. Low - ly we kneel in prayer be - fore Thy throne,  
Grant them the joy which bright-ens earth - ly sor - row; grant them the peace which calms all earth-ly strife,

**Eb Fm7 Bb7 Eb G7 Ab Fm7 Bb7 Bdim Cm Edim Fm7 Fm7/Bb Eb Ab Gm Fm Eb**

that theirs may be the love that knows no end-ing, whom Thou for - ev - er - more dost join in one. life. \_\_\_\_\_  
and to life's day the glo-rious un-known mor-row that dawns up - on e - ter - nal love and



# A NIGHTINGALE SANG IN BERKELEY SQUARE

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Lyric by ERIC MASCHWITZ  
Music by MANNING SHERWIN

*Slowly*

That cer - tain night, the night we met, there was mag - ic a - broad in the air. There were an - gels din - ing  
strange it was, how sweet and strange, there was nev - er a dream to com - pare with that ha - zy, cra - zy

at the Ritz, and a night-in-gale sang in Ber - k'ley Square. I may be right, I may be wrong, but I'm  
night we met, when a night-in-gale sang in Ber - k'ley Square. This heart of mine beat loud and fast, like a

per - fect - ly will - ing to swear that when you turned and smiled at me a night-in-gale sang in Ber - k'ley  
mer - ry - go-round in a fair, for we were danc - ing cheek to cheek, and a night-in-gale sang in Ber - k'ley

Square. The moon that ling - ered o - ver Lon - don town; — poor puz - zled moon, he wore a frown.  
Square. When dawn came steal - ing up all gold and blue — to in - ter - rupt our ren - dez - vous,

How could he know we two were so in love? — The whole darn world seemed up - side down. The streets of town were paved with stars, it was  
I still re - mem - ber how you smiled and said, — "Was that a dream or was it true?" Our home - ward step was just as light as the

such a ro - man - tic af - fair; and as we kissed and said "good night," a night-in-gale sang in Ber - k'ley  
tap danc - ing foot of As - taire; and like an ech - o far a - way, a night-in-gale sang in Ber - k'ley

1. D.S. 2.  
square. How Square. I know 'cause I was there, that night in Ber - k'ley Square.

# NINE TO FIVE

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Words and Music by  
DOLLY PARTON

*Lively*  
*Verse:*

1. Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup — of am - bi - tion, and yawn, and stretch, and try to come — to life. —

Jump in the show - er, and the blood starts pump - ing; out on the street, the traf - fic starts jump - ing, with folks — like me on the job from nine to five.

*Chorus:*

1. Work - ing (1.3.) nine to — five, — what a way to make a liv - ing; bare - ly get - ting by, — it's all tak - ing and no  
2. Nine to — five, — for ser - vice and — de - vo - tion; you would think — that I — would de - serve a fair — pro -



C A7

giv - ing. They just use your mind, and they nev - er give you cred - it. It's e - nough to drive you  
mo - tion. Want to move a - head, but the boss won't seem to let me. I swear some - times, that man is

1. 3. 4. 5. 2. D.C. 16. Repeat ad lib. and fade

D7 D7 G D7

cra - zy if you let it. out to get me. 2. They mon - ey in his pock - et.

## Verse 2:

They let you dream just to watch them shatter;  
You're just a step on the boss man's ladder,  
But you've got dreams he'll never take away.  
In the same boat with a lot of your friends;  
Waitin' for the day your ship'll come in,  
And the tide's gonna turn, and it's all gonna roll your way.  
(To Chorus)

## Chorus 3: Repeat Chorus 1

## Chorus 4:

Nine to five, they've got you where they want you;  
There's a better life, and you dream about it, don't you?  
It's a rich man's game, no matter what they call it;  
And you spend your life putting money in his pocket.

## Chorus 5 &amp; 6: Repeat Chorus 1 &amp; 4.

## NO NIGHT SO LONG

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Words and Music by  
RICHARD KERR and  
WILL JENNINGS

Slowly  
Verse:  
G \* Bm7 C(9) G Bm7 Em7 Am7 /D D/C Bm7 Am7/D

1. An old friend told me that you just ran out of chances, one too man - y danc - es down the nar - row street of time.  
2. That day the long and dust - y road had us both cry - ing, we used up our last joke just to try to smile a - gain.

G Bm7 3 C(9) 3 G Em7 Bm7/D A/C# A Bm

Re - mem - ber how we faced the world, like two tramps shin - ing. Please, don't let that mag - ic ev - er end.  
And on - ly now I find I know what we were learn - ing, though it's dark and you have trav - eled far.

Chorus:  
Em7 Bm7/D Am7 /D G(9) Em7 C Am7/D D/C G/B Em7

Don't for - get what we learned liv - ing on the wind. No night so long that you can't find the day; no day so wrong  
Ev - 'ry long night gives you one bright shin - ing star.

C Am7/D D/C Bm7 Am7 D7sus To Coda 1. D.C.

that you can't find your way; call on me like you used to do, I still can show you who you are.

2. Am7 /D G Em7 C D G Em7 C D D.S. al Coda

I can still show you who you are. (Bkgr.) Deep in the night, you know that you'll find, deep in the night, you know that you'll find the way.

Coda Am7 /D G Em7 C Am7/D D/C G/B Em7 C Am7/D

I can still show you who you are. No night so long that you can't find the day; no day so wrong that you can't find your way.

\*Vocal sung one octave lower

# NOBODY

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Words and Music by  
KYE FLEMING and  
DENNIS W. MORGAN

**Moderately**

Chorus: **Verse:**

Dm/C C Dm/C C Am Bm7(♭5)/A Am Bm7(♭5)/A Am C

1. Sit-tin' in a res-tau-rant, she walked by. — I

Am7 Dm G G/F G/E G/D

seem to re-call that cer-tain look in your eye. — I said, "Who's that?" — You said with a smile, — "Oh, it's no-bod-y; ah, no - bod-y,"

2.4. Chorus: G/E G/D Dm G C Em/B Am7 Dm

bod-y." Well, your no - bod - y — called to-day. — She hung up — when I asked — her name. — Well, I won-der, does she think —

G C Dm/C C Dm/C C Dm G C Em/B Am

— she's — be-ing clev - er? You say no-bod-y's af - ter you. — The fact is what you say — is true; — but I can

Dm G C Dm/C C Dm/C C Am Bm7(♭5)/A Am Bm7(♭5)/A Am G

love you like no - bod-y can, — e-ven bet - ter. Well, your

*D.S. 1. 2.3. Repeat ad lib. and fade*

**Verse 2:**  
Maybe that explains the last two weeks.  
You called me up, dead on your feet.  
Workin' late again; I asked, "Who with?"  
You said, "Nobody; ah nobody."

**Verse 3:**  
Late last night we went for a drive.  
You were miles away; I asked, "Who's on your mind?"  
You said, "Nobody. Why do you ask?"  
Oh, her again, I could've told you that.

**Verse 4:**  
We came back home, got ready for bed.  
I said to myself, "I got one shot left."  
You're still mine, I won't stand in line behind  
Nobody, nobody.

# NOTHING FROM NOTHING

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Words and Music by  
BILLY PRESTON and BRUCE FISHER

**Moderately bright**

C Bm7 E7 Am7 Gm7 C7 F E7 Dm7 G7

Noth-ing from noth-ing leaves noth - ing. You got-ta have some-thing if you wan-na be with me. —

C Gm7/C C7 F E7 A7 D7 G7 C

Noth-ing from noth-ing leaves noth - ing. — You got-ta have some-thing if you wan-na be with me. —

Bm7 E7 Am7 Gm7 C7 F E7 Dm7 G7 C Gm7/C C7

I'm not try'n to be your he - ro, 'cause that ze - ro is too cold for me. — I'm not try'n to be your high -

F E7 A7 D7 G7 C Bm7 E7 Am7 Gm7 C7

ness, 'cause that mi - nus is too low to see. — Noth-ing from noth-ing leaves noth - ing, and I'm not

F E7 Dm7 G7 C Gm7/C C7 F E7 A7 D7 G7

stuff-in' be-lieve you me. — Don't you re-mem-ber I told ya, I'm a sol - dier in the war on po-ver-ty. —

*D.C. and fade out*



# NOBODY LOVES ME LIKE YOU DO

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Words by PAMELA PHILLIPS  
Music by JAMES P. DUNNE

Slowly, with expression

1. Like a can - dle burn - ing bright love is glow - ing in your eyes. A flame to light our way; that glows  
2. Like a leaf up - on the wind, I could find no place to land. I dreamed the hours a - way, and  
3. I was words with - out a tune, I was a song with - out a tune. A po - em with no rhyme, a

bright - er ev - 'ry day: now I have you: no - bod - y loves me like you do.  
won - dered ev - 'ry day, do dreams come true? No - bod - y loves me like you  
danc - er out of time; but now there's you. No - bod - y loves me like you

*Chorus:*  
do. } What if I nev - er met you? Where would I be right now? Fun - ny how life just falls in place some - how. You touched my heart in plac - es that I  
do. }

nev - er e - ven knew. \_ No - bod - y loves me like you do. No - bod - y loves me, no - bod - y loves me,

no - bod - y loves me like you do. *rit.* No - bod - y loves me like you do.

## NOCTURNE, OP. 9, NO. 2

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CHOPIN

Andante

*poco rall.* *a tempo*

*tr.* *poco a poco rit.*



# NOBODY DOES IT LIKE ME

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Music by CY COLEMAN  
Lyric by DOROTHY FIELDS

Slow swing (♩ = ♩)

E7 B7/F# E7/G# A C#7/G# Em6/G

1. If there's a wrong way to say it, a wrong way to play it, no - bod-y does it like me.  
wrong bell, I ring it; a wrong note, I sing it; no - bod-y does it like me.

F#7 E/G# Adim7 F#7/A# Bm Bm(♯7) Bm7 3 E9 C#m7 3 A/C# Em7

— If there's a wrong way to do it, a right way to screw it up, no - bod-y does it like me.  
— If there's a prob - lem, I duck it; I don't solve it, I just muck it up; no - bod-y does it like me.

A7 D D#m7(b5) G#7(b9)

— I've got a big loud mouth, I'm al - ways talk - ing much too free. If you  
And so I try to be a la - dy; I'm no la - dy, I'm a fraud. And when I

C#m7 F#9 Bm7 E7 3 /D

go for tact and man - ners, bet - ter stay a - way from me. If there's a wrong way to keep it cool, a  
talk like I'm a la - dy, what I sound like is a broad. If there's a wrong way to get a guy, the

1. C#m7 F#7 3 Bm7 3 Bm7/E A E7 B7/F# E7/G# Bm7 3 E9 D(b5) C#m7 F#7

right way to be a fool, no - bod-y does it like me. 2. If there's a no - bod-y does it like me.  
right way to lose a guy,

Bm7 E9 D7(b5) C#m7 F#9 Bm7 A/C# Bm7/D /E A A7/G D/F# Dm/FA/E D/E A6

no - bod-y does it, no, no - bod-y does it, no - bod-y does it, like me.

# O CHRISTMAS TREE

(O Tannenbaum)

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TRADITIONAL

Moderately

G D G Am D7 G D

1. O Christ-mas tree, O Christ-mas tree, thy leaves are so un - chang - ing. O Christ-mas tree, O  
(2. O) Christ-mas tree, O Christ-mas tree, you fill all hearts with gai - ety. O Christ-mas tree, O  
(3. O) Tan - nen-baum, O Tan - nen-baum, wie treu sind dei - ne Blät - ter. O Tan - nen-baum, O

G Am D7 G C D7

Christ-mas tree, thy leaves are so un - chang - ing. Not on - ly green when sum-mer's here, but al - so when 'tis  
Christ-mas tree, you fill all hearts with gai - ety. On Christ-mas Day you stand so tall, af - ford - ing joy to  
Tan - nen-baum, wie treu sind dei - ne Blät - ter. Du grüsst nicht nur zur Som - mer - zeit, nein auch im Win - ter

G D G7 E7 Am D7 1.2. G 3. G

cold and drear. O Christ-mas tree, O Christ-mas tree, thy leaves are so un - chang - ing. 2. O Blät - ter.  
one and all. O Christ-mas tree, O Christ-mas tree, you fill all hearts with gai - ety. (3. O)  
wenn es schneit. O Tan - nen-baum, O Tan - nen-baum, wie treu sind dei - ne

# NUTBUSH CITY LIMITS

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Words and Music by  
TINA TURNER

Fast rock

Verse 1:

**A**

1. A church house, gin house, a school-house, out-house on High -

**C**

- way Num-ber Nine - teen, the peo-ple keep the cit - y clean. They call it Nut - bush, oh

**G**

Nut - bush. They call it Nut - bush cit - y lim - its, Nut - bush cit - y. 2. Twen-ty

Verses 2-5:

**A**

five was the speed lim - it, mo-tor - cy-cle not al-lowed in it. You go to store on Fri - day, you go to

**C**

church on Sun-days. They call it Nut-bush, oh Nut-bush. Said they call it Nut-bush cit - y lim-its,

**G**

Nut - bush cit - y. 3. Yo go t'the A li'l old town\_ on the Ten - nes-see,

**C**

quiet\_ lit-tle old com-mu-ni-ty, one-horse town, you got to watch what you're put-tin' down

**G**

old Nut-bush. They call it Nut-bush. They call it

**A**

Nut - bush. Oh, Nut - bush.

**C**

Nut - bush. They call it Nut-bush. They call it Nut-bush. Nut-bush cit - y lim-its!

Verse 3:

You go t'the fields on week days,  
And have a picnic on Labor Day.  
You go to town on Saturday,  
But go to church every Sunday.  
They call it Nutbush, Nutbush,  
They call it Nutbush city limits,  
Nutbush city.

Verse 4:

(Inst. solo ad lib.)

Verse 5:

No Whiskey for sale,  
You get drunk, no bail.  
Salt pork and molasses,  
Is all you get in jail.  
They call it Nutbush,  
Oh, Nutbush,  
They call it Nutbush city limits,  
Nutbush city.



# NOWHERE TO RUN

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Words and Music by  
BRIAN HOLLAND, LAMONT DOZIER  
and EDDIE HOLLAND

Moderate rock

Verse:

Gm Am7/G Gm Am7/G Gm

Got no-where to run to, ba-by, no-where to hide. No I don't. It's not love that I'm  
Got no-where to run to, dar-lin', no-where to hide. Each night

Am7/G Gm7 Am7/G Gm7 Am7/G Gm7

run-nin' from. It's the heart-break I know will come. I know you're no good for me, but you've be-come a  
as I sleep, in-to my heart you creep. I wake up feel-ing sor-ry I met you, hop-in' soon that I'll

G7(9)

part of me. Ev-'ry-where I go your face I see. Ev-'ry step I take, lawd, you take with me, yeah! }  
for-get you. When I look in the mir-ror, oh, to comb my hair, I see your face just smil-in' there, Oh! }

Chorus:

Gm7 Am7/G Gm7 Am7/G Gm7 Am7/G

No-where to run to, ba-by, no-where to hide. Got no-where to run to, ba-by,

Gm7 To Coda ⊕ Am7/G A7 D7 D.S. al Coda

no-where to hide. I know you're no good for me, but free of you I nev-er will be.

⊕ Coda

Repeat ad lib. and fade

Gm7 Am7/G Gm7 Am7/G

Got no-where to run to, ba-by, no-where to hide.

# O SOLE MIO

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E. DI CAPUA

Moderately

Bb7 Eb Bb7 Eb

Che bel-la co-sa 'na iur-na-ta'e so-le, n'a-ria se-re-na dop-po 'na tem-pe-sta!

Bb7 Eb Bb7 Eb Bb7 Eb

Pe'-ll'a-ria fre-sca pa-re già 'na fe-sta. Che bel-la co-sa 'na iur-na-ta'e so-le.

Fm Bb7 Eb Bb7 Fm7 Bb7 Eb

Ma n'a-tu so-le cchiù bel-lo ohi-ne'. 'O so-le mi-o sta-nfron-te a te.

Abm Eb Bb7 Fm7 Eb

'O so-le'o so-le mi-o sta-nfron-te a te, sta-nfron-te a te.



# O COME, ALL YE FAITHFUL

(Adeste Fideles)

English Words by FREDERICK OAKELEY  
Latin Words Attributed to JOHN FRANCIS WADE  
Music by JOHN READING

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**Broadly**

1. O come, all ye faith - ful, joy - ful and tri - um - phant, O come ye, O  
(2. O) sing, choirs of an - gels, sing in ex - ul - ta - tion; O sing all ye  
3. Yea, Lord we greet Thee born this hap - py morn - ing; Je - sus, to

come ye to Beth - le - hem. Come and be - hold Him,  
cit - i - zens of heav'n a - bove. Glo - ry to God Him,  
Thee be glo - ry giv'n. Word of the Fa - ther,

born the King of an - gels, in the the high - est. O come, let us a - dore Him, O come let us a - dore Him, O come let us a - dore Him, Christ, the Lord. 2. O Lord.

# O LITTLE TOWN OF BETHLEHEM

Words by PHILLIPS BROOKS  
Music by LEWIS H. REDNER

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**Moderately**

1. O lit - tle town of Beth - le - hem, how still we see thee lie. A -  
(2.) Christ is born of Mar - y, and gath - ered all a - bove while  
(3.) si - lent - ly, how si - lent - ly the won - d'rous gift is giv'n. So  
(4.) ho - ly Child of Beth - le - hem, de - scend to us we pray. Cast

bove thy deep and dream - less sleep the si - lent stars go by. Yet  
mor - tals sleep, and an - gels sleep the their watch of stars won - d'ring love.  
God im - parts to hu - man hearts the bless - ings of His heav'n. No  
out our sin and en - ter in. Be born in us to day. We

in thy dark streets shin - eth the ev - er - last - ing light. The  
morn - ing stars to - shin - geth - er the pro - claim the ho - ly birth. And  
ear may hear His com - ing. But in the the world of sin tell: where  
hear the Christ - mas an - gels. The great glad tid - ings O

hopes and fears of all the years are met in thee to - night. 2. For el.  
prais - es sing to God the King, still, and to men on earth. 3. How  
meek souls will re - ceive Him with us, our Lord Em - man - u - 4. O  
come to us, a - bide with us, our Lord Em - man - u -

## O HOLY NIGHT

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Words by JOHN SULLIVAN DWIGHT  
Music by ADOLPHE CHARLES ADAM

**Slowly**

1. O ho - ly night, — the stars are bright-ly shin - ing; it is the night of the dear Sav - ior's birth.  
2. Led by the light — of faith se - rene - ly beam - ing, with glow - ing hearts by His cra - dle we stand.  
3. Tru - ly He taught — us to love one an - oth - er; His law is love and His gos - pel is peace.

Long lay the world — in sin and er - ror pin - ing, till He ap - peared and the soul felt its worth. A  
So led by light — of a star sweet - ly gleam - ing, here came the wise men from the Or - ient land. The  
Chains shall He break, — for the slave is our broth - er, and in His name all op - pres - sion shall cease. Sweet

thrill of hope, the wea - ry soul re - joic - es, for yon - der breaks a new and glo - rious morn. Fall — on your  
King of Kings — lay in low - ly man - ger, in all our tri - als born to be our friend. He — knows our  
hymns of joy in grate - ful cho - rus rise we, let all with - in us praise His ho - ly name. Christ — is the

knees, — oh hear — the an - gel voic - es! O night — di - vine, — O — night — when Christ was  
need, — to our — weak - ness no strang - er. Be - hold — your King! — Be - fore — the low - ly  
Lord, — then ev - er, ev - er, praise we; His pow'r — and glo - ry ev - er more pro -

born! — O night, — O ho - ly night, O night di - vine! claim!  
bend! — Be - night, — your King, — your King — be - fore Him bend!  
claim, — His pow'r — and glo - ry ev - er more pro -

## OVER THE RIVER AND THROUGH THE WOODS

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TRADITIONAL

**Brightly, in one**

O - ver the riv - er and through the woods, { to Grand - moth - er's house we go. The  
to have a full day of play. Oh,  
and straight through the barn - yard gate. It

horse knows the way to car - ry the sleigh through white and drift - ed snow. }  
hear the bells ring - ing ting - a - ling - ling, for it is Christ - mas Day. }  
seems that we go so dread - ful - ly slow; it is so hard to wait. }

O - ver the riv - er and through the woods, { oh, how the wind does blow. It stings the  
trot fast my dap - ple gray. Spring o'er the  
now Grand - ma's cap I spy. Hur - rah for

toes and bites the nose as o - ver the ground we go.  
ground just like a hound, for this is Christ - mas Day.  
fun; the pud - ding's done; hur - rah for the pump - kin pie!



From the Motion Picture "THE ODD COUPLE"

## THE ODD COUPLE

Words by SAMMY CAHN  
Music by NEAL HEFTI

Moderate shuffle

Dm7 G9 Dm7 G7 Dm G Dm7 G Dm7 G Dm Gm7 C9  
 No mat-ter where they go \_\_\_\_\_ they are known as the cou - ple. \_\_\_\_\_ They're nev-er seen a - lone, \_\_\_\_\_  
 hab-its, I con-fess, \_\_\_\_\_ none can guess with the cou - ple. \_\_\_\_\_ If one says no it's yes, \_\_\_\_\_

Gm7 C7 Gm C Gm7 C Gm7 C Gm F7 Bbmaj7  
 — so they're known as the cou - ple. \_\_\_\_\_ As \_\_\_\_\_ I've in-di-cat-ed \_\_\_\_\_  
 — more or less, with the cou - ple. \_\_\_\_\_ But \_\_\_\_\_ they're laugh pro-vok-ing, \_\_\_\_\_

1. Em7 A7 Dm7 G7 Bbmaj7 A7(b9) 3 Dm7 F7 Em7(b5) A7  
 they \_\_\_\_\_ are nev-er quite sep-a-rat-ed, they \_\_\_\_\_ are peas in a pod. Don't you think that it's odd? Their

2. Em7 A7(b9) 3 Dm7 F7 Bb Gm7 Gm7/C F  
 yet \_\_\_\_\_ they real-ly don't know they're jok-ing. Don't you find \_\_\_\_\_ when love is blind \_\_\_\_\_ it's kind of odd? \_\_\_\_\_

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## ODE TO BILLY JOE

Words and Music by  
BOBBIE GENTRY

Moderately

A7 Em7 A7  
 1. It was the third of June, an-oth-er sleep-y, dust-y, del-ta day. \_\_\_\_\_ I was

Em7 A7 D7  
 out \_ chop-pin' cot-ton and my broth-er was bail-in' hay. \_\_\_\_\_ And at din-ner time we stopped and walked back to the house \_ to

A7 Em7 A7  
 eat. \_\_\_\_\_ And Ma-ma hol-lered at the back door, "Y'all re-mem-ber to wipe your feet." \_\_\_\_\_ Then she

D7 A7  
 said "I got some news this morn-in' from Choc-taw Ridge. \_\_\_\_\_ To-day \_ Bil-ly Joe Mc Al-lis-ter jumped

G7 A7 1,2,3,4. 5. A7  
 off the Tal-la-hat-chee Bridge." \_\_\_\_\_

## Verse 2:

Papa said to Mama, as he passed around the black-eyed peas,  
 "Well, Billy Joe never had a lick o' sense, pass the biscuits please.  
 There's five more acres in the lower forty I've got to plow."  
 And Mama said it was a shame about Billy Joe anyhow.  
 Seems like nothin' ever comes to no good up on Choctaw Ridge.  
 And now Billy Joe McAllister's jumped off the Tallahatchee Bridge.

## Verse 3:

Brother said he recollected when he and Tom and Billy Joe,  
 Put a frog down my back at the Carroll County picture show.  
 And wasn't I talkin' to him after church last Sunday night.  
 I'll have another piece of apple pie, you know it don't seem right.  
 I saw him at the sawmill yesterday on Choctaw Ridge,  
 And now you tell me Billy Joe's jumped off the Tallahatchee Bridge.

## Verse 4:

Mama said to me, "Child what's happened to your appetite?  
 I been cookin' all mornin' and you haven't touched a single bite.  
 That nice young preacher Brother Taylor dropped by today,  
 Said he'd be pleased to have dinner on Sunday. Oh, by the way,  
 He said he saw a girl that looked a lot like you up on Choctaw Ridge,  
 And she an' Billy Joe was throwin' somethin' off the Tallahatchee Bridge."

## Verse 5:

A year has come and gone since we heard the news 'bout Billy Joe.  
 Brother married Becky Thompson, they bought a store in Tupelo.  
 There was a virus goin' 'round, Papa caught it and he died last spring,  
 And now Mama doesn't seem to want to do much of anything.  
 And me I spend a lot of time pickin' flowers up on Choctaw Ridge,  
 And drop them into the muddy water off the Tallahatchee Bridge.



## ODE TO JOY

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LUDWIG VAN BEETHOVEN

**Slowly**

**With more movement**

*poco rit.*

*a tempo*

## OH HAPPY DAY

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Words and Music by EDWIN R. HAWKINS

**Moderately**

Oh hap-py day, oh hap-py day, when Je - sus washed, oh when He

washed, when Je - sus washed, He washed my sins a - way. Aw hap-py day. Oh hap-py

He taught me how to watch fight and pray, fight and pray. And live re - Oh hap-py  
joic - ing ev - 'ry day, ev - 'ry day.

*1. D.S. § and fade*

# OH, LONESOME ME

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Words and Music by  
DON GIBSON

Brightly

Ev - 'ry - bod - y's go - in' out and hav - in' fun. I'm just a fool for stay - in' home and hav - in' none.  
bad mis - take I'm mak - in' by just hang - in' 'round. I know that I should have some fun and paint the town.

I can't get o - ver how she set me free. Oh, lone - some me. A  
A love - sick fool that's blind and just can't see, oh, lone - some

me. I'll bet she's not like me, she's out and fan - cy free, flirt - ing with the boys with all her charms.

But I still love her so and, broth - er, don't you know, I'd wel - come her right back here in my arms. Well, there

must be some way I can lose these lone - some blues, for - get a - bout the past and find some - bod - y new. I've

thought of ev - 'ry - thing from A to Z. Oh, lone - some me.

# OH MARIE

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E. DI CAPUA

Moderately

Oh, Ma - rie, oh, Ma - rie, there is no one by you, dear for me. My heart's re -

*a tempo*  
peat - ing each word you can hear in it's beat - ing. Oh, Ma - rie, oh, Ma - rie, fair - est

flow - er in all It - al - y, I beg of thee, hear my plea, oh, Ma - rie.

## OH, PRETTY WOMAN

Words and Music by  
ROY ORBISON and  
BILL DEES

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Moderate rock

**E7**  
riff

1. Pret-ty

**A** **F#m** **A** **F#m** **D**

wom-an, walk-ing down the street; \_ pret-ty wom-an, the kind I like to meet; \_ pret-ty wom-an,  
wom-an, won't you par-don me? \_ Pret-ty wom-an, I could-n't help but see; \_ pret-ty wom-an,

**E7**

I don't be - lieve you, you're not the truth. No one could look as good as you. (Riff)  
that you look love - ly as can be. Are you lone - ly just like me? (Spoken:) Mercy.

1. 2.

**Dm** **G7** **C** **Am**

2. Pret-ty Pret-ty wom-an, stop a - while; \_ pret-ty wom-an, talk a - while; \_  
Pret-ty wom-an, yeah, yeah, yeah; \_ pret-ty wom-an, look my way; \_

1. 2.

**Dm** **G7** **C** **C** **A** **F#m** **Dm**

pret-ty wom-an, give your smile to me. me. 'Cause I need you, I'll treat you  
pret-ty wom-an, say you'll stay with

**E7** **A** **F#m** **Dm** **E7** (Riff)

right. Come to me ba - by, be mine to - night. Pret-ty

**A** **F#m** **A** **F#m** **D**

wom-an, don't walk on by; \_ pret-ty wom-an, don't make me cry; \_ pret-ty wom-an, don't

**E7**

walk a - way, \_ hey. O. K. If that's the way it must be, O. K. I guess I'll

go on home, \_ it's late. There'll be to - mor-row night, but wait! What do I see? Is she

(Riff)

walk-ing back to me? Yeah, \_ she's walk-ing back to me! Oh, \_ pret-ty wom-an.



# OH! MY PAPA

(O Mein Papa)

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English Words by JOHN TURNER and GEOFFREY PARSONS  
Music and Original Lyric by PAUL BURKHARD

Moderately slow, with expression

Oh! My Pa - pa, to me he was so won-der-ful. Oh! My Pa - pa, to me he was so good. No one could  
he so gen-tle and so lov-a-ble. Oh! My Pa - pa, he al-ways un-der- stood. Gone are the days when he would take me  
on his knee and with a smile he'd change my tears to laugh-ter. Oh! My Pa - pa, so fun-ny, so a-dor-a-ble,  
al-ways the clown so fun-ny in his way. Oh! My Pa - pa, to me he was so won-der-ful. Deep in my  
heart I miss him so to-day. Oh! My Pa - pa. Oh! My Pa - pa. Oh! My Pa - pa.

# OH NO

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Words and Music by  
LIONEL B. RICHIE, JR.

Moderately slow, with expression

1. I want\_ you to want\_ me. I'm go - in' cra - zy know-in' he will be your lov - er to - night. \_\_\_\_  
2. I need\_ you to need\_ me. I wan-na hold you but you're hold - in' some-one else in your arms. \_\_\_\_

— And when\_ he comes\_ I'll let\_ you go. \_\_\_\_ I'll just\_ pre - tend\_ as you walk out\_ the door. \_\_\_\_  
— When I close my eyes\_ I see\_ your face. \_\_\_\_ I'm just\_ not sure\_ how much my heart can e - rase. \_\_\_\_

Oh\_ no, \_ I can't sleep. } Oh\_ no, \_ I'm go - in' cra - zy with love \_\_\_\_  
Oh\_ no, \_ I can't think. }

o - ver you. \_\_\_\_

## OH! SUSANNA

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Words and Music by STEPHEN C. FOSTER

**Brightly**

F G7 C7 F B $\flat$  F C7

I — come from Al - a - bam - a wid my ban - jo on my knee. I'm\_ go'n to Lou - si - an - a, my — true love for to

F G7 C7 F B $\flat$  F C7 F

see. It — rained all night the day I left, the weath - er it was dry. The\_ sun so hot, I froze to death, Su - san - na, don't you cry.

B $\flat$  F C7 F B $\flat$  F C7 F

Oh! Su - san - na, oh don't you cry for me, I've\_ come from Al - a - bam - a with my ban - jo on my knee.

## OH, THEM GOLDEN SLIPPERS

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Words and Music by JAMES A. BLAND

**Brightly**

G D7

1. Oh, my gol - den slip - pers am — laid a - way 'cause I don't 'spect to wear 'em till my wed - ding day. And my old ban - jo — hangs — on the wall 'cause it ain't been — tuned — since — way last fall. But the

G

long - tailed coat, that I loved a so well, I will wear up in the char - iot in the morn. And my folks all say we will have a good time, when we ride in the char - iot in the morn. There's old

D7

long, white robe, — that I bought last June, I'm — go - ing to get changed 'cause it fits too soon. And the broth - er Ben — and — sis - ter Luce, they will tel - e - graph the news to Un - cle To - bac - co Juice. What a

G

old gray horse that I used to drive, I will hitch him to the char - iot in the morn. } Oh, them great camp meet - in' there will be that day, when we ride up in the char - iot in the morn. }

C D7 G

gol - den slip - pers! Oh, them gol - den slip - pers! Gol - den slip - pers I'm going to wear, be - cause they look so neat. Oh, them

C D7

gol - den slip - pers! Oh, those gol - den slip - pers! Gol - den slip - pers I'm going to wear, to walk the gol - den street. 2. Oh, my street.

# OH WHERE HAS MY LITTLE DOG GONE?

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TRADITIONAL

**Moderately**

**F** **C7** **F**

Oh where, oh where has my lit - tle dog gone? Oh where, oh where can he be?

**C7** **F** **C7** **F**

With his hair so short and his tail so long, oh where, oh where can he be? \_\_\_\_\_

# AN OLD FASHIONED LOVE SONG

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Word and Music by  
PAUL WILLIAMS

**Moderately**

*Verse 1:*

**Gm** **B $\flat$ /F** **E $\flat$**  **D** **Gm** **B $\flat$ /F** **E $\flat$**  **D**

Just an old fa - shioned love song play - ing on the ra - di - o. And

**Gm** **B $\flat$ /F** **E $\flat$**  **D** **Gm** **B $\flat$ /F** **E $\flat$**  **D** **G**

wrapped a - round the mus - ic is the sound of some - one prom - is - ing they'll nev - er go. You'll swear you've heard

**G/F** **E $\flat$**  **D** **Gm** **B $\flat$ /F** **E $\flat$**  **D**

it be - fore as it slow - ly ram - bles on and on. No need in bring - ing 'em back 'cause they've nev - er real - ly gone.

*Chorus:*

**B $\flat$**  **C** **E $\flat$**  **F** **B $\flat$  B $\flat$ dim** **E $\flat$ 6/B $\flat$**  **B $\flat$**

Just an old fa - shioned love song, com - ing down in three part har - mo - ny.

**C** **E $\flat$**  **F** **F** **B $\flat$**

Just an old fa - shioned love song, one I'm sure they wrote for you and for you and me.

*1. To Next Strain* *2,3, etc.* *Repeat ad lib. and fade*

*Verse 2:*

**Gm** **B $\flat$ /F** **E $\flat$**  **D** **Gm** **B $\flat$ /F** **E $\flat$**  **D**

me to weave our dreams up - on and lis - ten to each eve - ning when the lights are low, to un -

**Gm** **B $\flat$ /F** **E $\flat$**  **D** **Gm** **B $\flat$ /F** **E $\flat$**  **D** **Am** **Gm** **D7**

- der - score our love af - fair with ten - der - ness and feel - ings that we've come to know.

*D.S.  $\text{trill}$*



# OH, YOU BEAUTIFUL DOLL

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Words by A. SEYMOUR BROWN  
Music by NAT D. AYER

Moderate swing (♩ = ♩)

Oh, you beau-ti-ful doll, you great big beau-ti-ful doll! Let me put my arms a-bout you, I could nev-er live with-out you. Oh, you beau-ti-ful doll, you great big beau-ti-ful doll! If you ev-er leave me, how my heart will ache. I want to hug you but I fear you'd break. Oh, oh, oh, oh, oh, you beau-ti-ful doll! doll!

# OLD CAPE COD

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Words and Music by CLAIRE ROTHROCK,  
MILT YAKUS and ALLEN JEFFREY

Slowly, with expression

1. If you're fond of sand dunes and salt-y air, quaint lit-tle vil-lag-es here and there,  
2. If you like the taste of a lob-ster stew, served by a win-dow with an o-cean view,  
you're sure to fall in love with Old Cape Cod. Old Cape Cod.  
Wind-ing roads that seem to beck-on you; miles of green be-neath the skies of blue; church bells chim-ing on a  
Sun-day morn', re-mind you of the town where you were born. If you spend an eve-ning, you'll want to stay,  
watch-ing the moon-light on Cape Cod Bay. You're sure to fall in love with Old Cape Cod.

# OLD BLACK JOE

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Words and Music by  
STEPHEN C. FOSTER

Moderately

Musical score for "Old Black Joe" in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes: D, G, D, Em, A7, D, G, D, A7, D, A7, D, G, D, A7, D.

Gone are the days when my heart was young and gay. Gone are my friends from the cot-ton fields a-way,  
gone from the earth to a bet-ter land I know. I hear their gen-tle voice-es call-ing "Old Black Joe." I'm  
com-ing, I'm com-ing, for my head is bend-ing low. I hear those gen-tle voice-es call-ing "Old Black Joe."

# OLD FOLKS AT HOME

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Words and Music by  
STEPHEN C. FOSTER

Moderately

Verse:

Musical score for "Old Folks at Home" in C major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes: C, F, C, D7, Dm7/G, G7, C, F, C, D7, Dm7/G, G7, C, F.

Way down up-on the Swa-nee Riv-er, far, far a-way,  
All 'round the lit-tle farm I wan-dered when I was young.  
One lit-tle hut a-mong the bush-es, one that I love,  
there's where my heart is turn-ing ev-er, there's where the old folks stay. All up and down the  
Then man-y hap-py days I squand-ered, man-y the songs I sung. When I was play-ing  
still sad-ly to my mem-'ry rush-es, no mat-ter where I rove. When will I see the  
whole cre-a-tion, sad-ly I roam, still long-ing for the old plan-ta-tion,  
with my broth-er, hap-py I was, Oh, take me to my kind old moth-er;  
bees a-hum-ming all 'round the comb? When will I hear the ban-jo strum-ming

Chorus:

Musical score for the Chorus of "Old Folks at Home" in C major, 4/4 time. The score consists of two staves of music with lyrics underneath. Chords are indicated above the notes: C, D7, Dm7/G, G7, C, G7, C, C7, F, C, G7, C, F, C.

and for the old folks at home. } All the world is sad and drear-y ev-'ry-where I roam.  
there let me live and die }  
in my good old home? }

Oh, broth-ers, how my heart grows wear-y far from the old folks at home. home.

# THE OLD GRAY MARE

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FOLK SONG

With spirit (♩ = ♪)

Oh, the old gray mare, she ain't what she used to be, ain't what she used to be, ain't what she used to be. The  
old gray mare, she ain't what she used to be man - y long years a - go. Man - y long years a - go;  
man - y long years a - go. Oh, the old gray mare, she ain't what she used to be, man - y long years a - go.

# OLD TIME ROCK & ROLL

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Words and Music by  
GEORGE JACKSON and  
THOMAS E. JONES III

Moderate rock

Verse:

1. Just take those old re-cords off the shelf, \_  
tan - go, \_

I sit and lis - ten to them by my-self. \_ To - day's mu-sic ain't got the same soul. I like that old \_ time \_  
I'd rath-er hear some blues and fun-ky old soul. \_ There's on-ly one sure way to get me to go. Start play-in' old \_ time \_

rock and roll. \_ Don't try to take me to a dis - co, you'll nev-er e - ven get me out on the floor. \_  
rock and roll. \_ Call me a rel - ic, call me what you will. Say I'm old fash-ioned, say I'm o - ver the hill. \_

In ten min-utes I'll be late for the door. \_ I like that old \_ time \_ rock and roll. \_ }  
To-day's mu - sic ain't got the same soul. I like that old \_ time \_ rock and roll. \_ } Still like that old time \_

Chorus:  
G7 C7 D7  
rock and roll, \_ that kind of mu-sic just soothes the soul. \_ I rem - i - nisce a - bout the days of old, \_

1. D.S. 2. 3.  
G7 D7 D7  
with that old \_ time \_ rock and roll. \_ 2. Won't go to hear 'em play a Still like that old time \_



# ON GREEN DOLPHIN STREET

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Lyric by NED WASHINGTON  
Music by BRONISLAU KAPER

Moderate swing

**C** **Cm7** **D7/C** **D<sup>b</sup>/C** **Cmaj7** **Dm7** *To Coda*

Lov - er, one love - ly day love came, plan - ning to stay. Green Dol - phin  
through these mo - ments a - part mem - 'ries live in my heart. When I re -

**G7** **G7(<sup>b</sup>9)** **Cmaj7** **Fm7** **B<sup>b</sup>7** **B<sup>b</sup>7(<sup>b</sup>9)** **E<sup>b</sup>maj7** **G7** *D.C. al Coda*

Street sup - plied the set - ting; the set - ting for nights be - yond for - get - ting. And

*Coda*

**Bm7(<sup>b</sup>5)** **E7(<sup>b</sup>9)** **Am7** **Am/G** **F<sup>#</sup>m7(<sup>b</sup>5)** **B7** **Em7** **A7** **Dm7** **G7** **G7(<sup>b</sup>5)** **Cmaj7**

call the love I found on, I could kiss the ground on Green Dol - phin Street.

From the M-G-M Picture "THE HARVEY GIRLS"

# ON THE ATCHISON, TOPEKA AND THE SANTA FE

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Lyric by JOHNNY MERCER  
Music by HARRY WARREN

Moderately (♩ =  $\frac{3}{4}$ )

**G7** **C** **G+**

Do you hear that whis - tle down the line? I fig - ure that it's en - gine num - ber for - ty nine. She's the  
- ol' smoke ris - in' 'round the bend. I reck - on that she knows she's gon - na meet a friend. Folks a -  
all want lifts to Brown's Ho - tel, 'cause lots o' them been trav - el - in' for quite a spell. All the

**C** **G7** **C** **G<sup>#</sup>dim** **Am** **A<sup>b</sup>7** **C** **G<sup>#</sup>dim** **Am** **Dm7** **G7** **C** *1. Fine*

on - ly one that' - ll sound that way, on the } Atch - i - son, To - pe - ka and the San - ta Fe.  
round these parts get the time o' day, from the }  
way from Phil - a - del - phi - ay, on the }

*2.*

**G7** **G7** **C** **E<sup>b</sup>7** **A<sup>b</sup>6**

See the San - ta Fe. Here she comes! Ooh, ooh, ooh. Hey,

*D.S. al Fine*

**Cm** **E<sup>b</sup>maj7** **Fm6** **Cm7** **Fm7** **Dm7(<sup>b</sup>5)** **G7**

Jim! Yuh bet - ter git the rig! Ooh, ooh, ooh. She's got a list o' pas - sen - gers that's pret - ty big. And they'll

From the United Artist Motion Picture "ON HER MAJESTY'S SECRET SERVICE"  
**ON HER MAJESTY'S SECRET SERVICE**

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By JOHN BARRY

Moderately

Em Em/D C Em/B<sub>3</sub> A C<sup>#</sup>m C+ E6/B Em Em/D C Em/B<sub>3</sub> A C<sup>#</sup>m

C+ E6/B Am Am/G F<sup>#</sup>m7(♭5) Fmaj7<sub>3</sub> Em Em/G F<sup>#</sup>m7(♭5) Fmaj7 Dm<sub>3</sub> Dm/C<sub>3</sub>

To Coda Θ

Bm7(♭5) B<sub>3</sub> Am Am/G F<sup>#</sup>m7(♭5) Fmaj7 Em Em/D C Em/B<sub>3</sub> Em<sub>3</sub> Em/D

D.C. al Coda

C Em/B<sub>3</sub> Em<sub>3</sub> Em/D C B7 Em<sub>3</sub> Em/D Cmaj7 B7

Θ Coda

Am Am/G F<sup>#</sup>m7(♭5) Fmaj7 Em

**ON THE TRAIL**

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By FERDE GROFÉ

Moderately

G<sub>3</sub> G6<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> G6<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub>

G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> Am7<sub>3</sub> Am6<sub>3</sub> Am<sub>3</sub> D<sub>3</sub> Am7<sub>3</sub> Am6<sub>3</sub> Am<sub>3</sub> D<sub>3</sub>

Am<sub>3</sub> D<sub>3</sub> Am<sub>3</sub> D<sub>3</sub> Am<sub>3</sub> D<sub>3</sub> Am<sub>3</sub> D<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub>

G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> Am7<sub>3</sub> D<sub>3</sub> Am7<sub>3</sub> D6<sub>3</sub> Am7<sub>3</sub> D7<sub>3</sub>

Am7<sub>3</sub> D6<sub>3</sub> Am7<sub>3</sub> D<sub>3</sub> Am7<sub>3</sub> D6<sub>3</sub> Am7<sub>3</sub> D7<sub>3</sub> Am7<sub>3</sub> D11<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub>

G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> Em<sub>3</sub> G<sub>3</sub> D11<sub>3</sub> G<sub>3</sub> Em7<sub>3</sub> G<sub>3</sub>

# ON THE SUNNY SIDE OF THE STREET

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Lyrics by DOROTHY FIELDS  
Music by JIMMY McHUGH

Bright swing (♩ =  $\frac{7}{8}$ )

G7 C6 E7 F G7 Am D7

Grab your coat and get your hat. Leave your wor - ry on the door - step. Just di - rect your feet to } the  
hear a pit - ter pat? And that hap - py tune is your step. Life can be so sweet on } the

Dm7 G7 1. C6 2. C6 Gm7/C Cdim7 C7 Gm7 C7 Cdim7 C7 F6 C7

sun - ny side\_\_ of the street. Can't you street. I used to walk in the shade\_\_ with those blues on pa - rade\_\_

F6 D7 Am7 D7 G7 Gdim7 G7 C6

But I'm not a - fraid\_\_ This ro - ver crossed o - ver. If I nev - er have a

E7 F G7 Am D7 Dm7 G7 C6

cent, I'll be rich as Rock - e - fel - ler; gold dust at my feet on the sun - ny side\_\_ of the street.

# ONCE IN A WHILE

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Words by BUD GREEN  
Music by MICHAEL EDWARDS

Slowly

E♭ 3 Gm7 3 C7(♯5) C7 Gm7 C7 Fm 3

Once in a while\_\_ will you try to give one lit - tle thought to me, though some-one else may  
Once in a while\_\_ will you dream of the mo - ments I shared with you, mo - ments be - fore we  
I know that I'll\_\_ be con - tent - ed with yes - ter - day's mem - o - ry, know - ing you think of

1. Fm7 B♭7 3 E♭6 Edim7 Fm7 B♭7(♯9) E♭ A♭6 E♭ D7 E♭ Fm7 E♭6 G Em 3  
2. To Next Strain  
3. Fine

be near-er your heart?\_\_ part?\_\_ In while,\_\_ love's smol-der-ing  
two drif-ted a -  
me once in a

Am7 D9 G Em 3 Am7 D7 G Em 3 Am7 D7(♯9) G Edim Fm7 B♭7

em - ber, one spark may re - main. If love still can re - mem - ber, the spark may burn a - gain.

D.C. al Fine



## ON THE WINGS OF LOVE

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Words by JEFFREY OSBORNE  
Music by PETER SCHLESS

Moderately slow



Keyboard:



1. Just smile \_\_\_\_\_ for me\_ and let\_ the day\_ be-gin. \_\_\_\_\_ You are\_ the sun - shine\_ that  
2. You look \_\_\_\_\_ at me\_ and I\_ be-gin\_ to melt \_\_\_\_\_ just like\_ the snow when\_ a

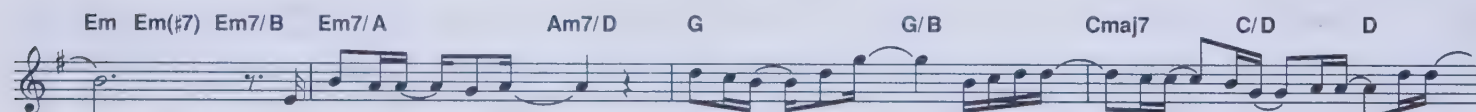


lights my heart\_ with-in. \_\_\_\_\_ And I'm sure\_ that you're\_ an an - gel in\_ dis-guise. \_\_\_\_\_ Come take\_ my hand and\_ to-  
ray of sun\_ is felt. \_\_\_\_\_ And I'm cra - zy 'bout\_ you, ba - by, can't\_ you see? \_\_\_\_\_ I'd be so\_ de-light-ed if

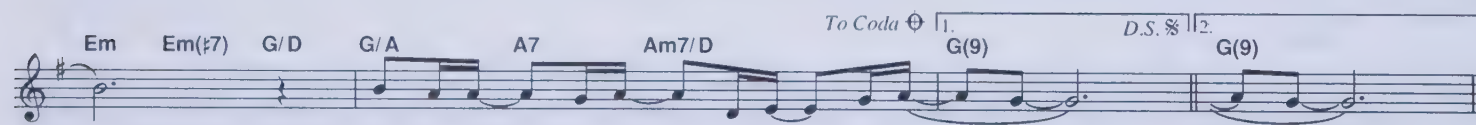
Chorus:



geth - er we\_ will ride. \_\_\_\_\_ } On the wings\_ of love, \_\_\_\_\_ up and a - bove \_\_\_\_\_ the clouds;\_ the on - ly way\_ to fly\_



\_\_\_\_\_ is on the wings\_ of love. \_\_\_\_\_ On the wings\_ of love, \_\_\_\_\_ on-ly the two \_\_\_\_\_ of us\_ to- geth - er fly - ing high:.



fly - ing high\_ up - on \_\_\_\_\_ the wings\_ of love \_\_\_\_\_

To Coda ⊕ 1. D.S. § 2. G(9)

Bridge:



Yes, you\_ be - long\_ to me \_\_\_\_\_ and I'm yours\_ ex - clu - sive - ly. \_\_\_\_\_ And right now \_\_\_\_\_ we live\_ and



breathe\_ to - geth - er. \_\_\_\_\_ In - sep - 'ra - ble\_ it seems, \_\_\_\_\_ we're flow - ing like\_ a



stream run - ning free trav - 'ling on the wings\_ of love. \_\_\_\_\_

⊕ Coda

# ON TOP OF OLD SMOKY

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FOLK SONG

Moderate waltz

On top of old Smo - ky, all cov - ered with snow, I lost my true lov -  
cay you, and turn you to dust. There ain't one in a mil -  
maid - ens and lis - ten to me. Never place your af - fec -

er for court - in' too slow. For court - in's a plea - sure and part - ing is  
lion a poor girl can trust. They'll hug you and kiss you, and tell you more  
tion on a green wil - low tree. For the leaves they will with - er, and the roots they will

grief. And a false heart - ed lov - er is worse than a thief. A  
lies, than the cross - ties on rail - roads, or stars in the sky. They'll  
die. And your true love will leave you, and you'll nev - er know why. On

thief will just rob you, and take what you have. But a false heart - ed lov -  
tell you they love you, give your heart ease. But soon as your back's  
top of old Smo - ky, all cov - ered with snow, I lost my true lov -

er will lead you to the grave. And the grave will de - slow.  
turned, they'll court whom they please. So come you young  
er from a - court - in' too

# ON WISCONSIN!

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Words by CARL BECK  
Music by W.T. PURDY

March

On, Wis - con - sin! On, Wis - con - sin! Plunge right thru that line!

Run that ball { clear 'round Chi - ca - go, } a touch - down sure this time.  
'round Min - ne - so - ta, }

On, Wis - con - sin! On, Wis - con - sin! Fight on for her fame!

Fight! fel - lows, fight! And we will win this game. game.

From the Broadway Musical Production "ALL AMERICAN"

## ONCE UPON A TIME

Copyright © 1962 by LEE ADAMS and CHARLES STROUSE  
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All Rights ReservedWords by CHARLES STROUSE  
Music by LEE ADAMS

Moderately

B $\flat$  B $\flat$ maj7 B $\flat$ 6 B $\flat$ maj7 Gm E $\flat$ maj7 B $\flat$  B $\flat$ maj7 E $\flat$  B $\flat$   
 Once up-on a time a girl with moon-light in her eyes put her hand in mine and said she loved me  
 Once up-on a hill we sat be-neath a wil-low tree, count-ing all the stars and wait-ing for the  
 E $\flat$  Cm7 F7 Gm E $\flat$  F7 B $\flat$  Cm7 F7 B $\flat$ 6 B $\flat$ maj7  
 so. But that was once up-on a time, ver-y long a-go.  
 dawn. But that was once up-on a time, now the tree is gone.  
 Cm7 F7 B $\flat$ maj7 B $\flat$ 6 Cm7 F7 B $\flat$ maj7 Am D7 Gm C7 F7 B $\flat$   
 How the breeze ruf-fled through her hair. How we al-ways laughed as though to-mor-row was-n't there. We were young and  
 F7 B $\flat$  Gm7 C7 F7 B $\flat$  B $\flat$ maj7 B $\flat$ 6 B $\flat$ maj7 Gm  
 did-n't have a care. Where did it go? Once up-on a time the world was sweet-er than we knew.  
 E $\flat$ maj7 B $\flat$  B $\flat$ maj7 E $\flat$  B $\flat$  E $\flat$  Cm7 F7 Gm E $\flat$  F7 B $\flat$   
 Ev-ry-thing was ours, how hap-py we were then. But some-how once up-on a time nev-er comes a-gain.

## ONE DOZEN ROSES

Copyright © 1942 (Renewed 1966) by FAMOUS MUSIC CORPORATION  
All Rights ReservedWords by ROGER LEWIS and  
COUNTRY WASHBURN  
Music by DICK JURGEN and  
WALTER DONOVAN

Moderately

C7 F Fmaj7 F6 F G7 D $\flat$ 7 F Dm7 Gm7 C7 F D7( $\flat$ 9)  
 Give me one doz-en ros-es, put my heart in be-side them, and send them to the one I love.  
 G7 C7 F Fmaj7 F6 F G7 D $\flat$ 9 F Gm7 C7 F  
 — She'll be glad to re-ceive them, and I know she'll be-lieve them, that's some-thing we've been talk-ing of.  
 F7 B $\flat$  F Dm7 G7 C7 B $\flat$ /D D $\sharp$ dim C7  
 — There may be or-ange blos-soms lat-er, kind of think that there will. 'Cause she's done some-thing to me, and my heart won't keep still.  
 F Fmaj7 F6 F G7 D $\flat$ 7 F Dm7 Gm7 C7 F  
 Give me one doz-en ros-es, put my heart in be-side them, and send them to the one I love.



# ONE DAY AT A TIME

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Words and Music by  
MARIJOHN WILKIN and  
KRIS KRISTOFFERSON

Moderate waltz

Verse:

1. I'm on - ly hu - man, \_\_\_\_\_ I'm just a wom - an. \_\_\_\_\_

Help me be - lieve \_\_\_\_\_ in what I could be and all that I am. \_\_\_\_\_ Show me the

stair - way \_\_\_\_\_ I have to climb. \_\_\_\_\_ Lord, for my sake,

teach me to take one day at a time. \_\_\_\_\_ One day at a time \_\_\_\_\_ sweet \_

Je - sus, that's all I'm ask - ing from you. \_\_\_\_\_ Just give me the

strength to do ev - 'ry day what I have to do. \_\_\_\_\_ Yes - ter - day's gone \_\_\_\_\_

— sweet \_ Je - sus, and to - mor - row may nev - er be mine. \_\_\_\_\_ Lord, help me to -

day, show me the way one day at a time. \_\_\_\_\_ 2. Do you re -

way one day at a time. \_\_\_\_\_

Verse 2:

Do you remember when you walked among men?  
Well, Jesus, you know, if you're looking below,  
It's worse now than then.  
Cheating and stealing, violence and crime,  
So for my sake, teach me to take one day at a time.  
One day at a . . .  
(To Chorus:)

## ONE IN A MILLION YOU

Copyright © 1980 IRVING MUSIC, INC. (BMI)  
All Rights ReservedWords and Music by  
SAM DEES

Slowly

Verse:

**B $\flat$**  **B $\flat$  maj9** **Fm9/B $\flat$**  **A $\flat$ /C** **B $\flat$ 7/D**

1. Love had played \_ its games \_ on me \_ so long. \_ I start - ed to \_ be - lieve \_ I'd nev - er find \_

**E $\flat$  maj7** **A $\flat$ 13** **A $\flat$ 7** **B $\flat$ /F** **Cm7** **F11** **B $\flat$ /F** **F $\sharp$ dim**

an - y - one. Doubt had tried \_ to con - vince me to give in, said you can't win. \_ 2. But one la - tion to

**Gm7** **Cm7** **E $\flat$ /F** **B $\flat$**  **B $\flat$  maj9** **B $\flat$ 7** **A $\flat$ /C** **B $\flat$ 7/D**

see some - one was say - ing, "I love you" to me. \_ A one in a mil - lion, \_ chance of a

**E $\flat$  maj7** **A $\flat$ 13** **B $\flat$ /F** **Cm7** **Dm7** **E $\flat$  maj7** **F11** **B $\flat$**

life - time, \_ and life \_ showed com - pas - sion \_ and sent to me a stroke of love called you, \_

**B $\flat$ 7/A $\flat$**  **E $\flat$**  **A $\flat$ 13** **A $\flat$ 7** **E $\flat$ /F** **A $\flat$ 13** **A $\flat$ 7** **B $\flat$ (2)**

\_ a one in a mil - lion you. \_ 3. I was a \_ A \_ A one in a mil - lion you.

Chorus:

Verse 2:

But one day the sun came a-shinin' through  
The rain had stopped and the skies were blue.  
And oh, what a revelation to see;  
Someone was saying, "I love you" to me.  
(To Chorus:)

Verse 3:

I was a lonely man with empty arms to fill,  
Then I found a piece of happiness to call my own.  
Now life is worth livin' again.  
For to love you, to me, is to live.  
(To Chorus:)

## ONE O'CLOCK JUMP

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By COUNT BASIE

Moderate swing (♩ = ♩)

**D $\flat$**  **A $\flat$ 11** **D $\flat$**  **G $\flat$**  **D $\flat$**  **A $\flat$ 7** **D $\flat$**  **A $\flat$ 7** **D $\flat$**  **G $\flat$ 7**

**D $\flat$**  **A $\flat$ 7** **D $\flat$**  **A $\flat$ 7** **D $\flat$**  **A $\flat$ 7** **D $\flat$**

**D $\flat$**  **G $\flat$ 7**

**D $\flat$**  **A $\flat$ 7** **D $\flat$**  **Ddim** **E $\flat$ m7** **A $\flat$ 7** **D $\flat$**

# ONLY A ROSE

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Word and Music by  
BRIAN HOOKER and  
RUDOLPH FRIML

Moderately

On - ly a rose \_\_\_\_\_ I give \_\_\_\_\_ you, \_\_\_\_\_ on - ly a song \_\_\_\_\_ dy - ing a - way. \_\_\_\_\_

On - ly a smile \_\_\_\_\_ to keep in mem - o - ry, \_\_\_\_\_ un - til we meet \_\_\_\_\_ an - oth - er day; \_\_\_\_\_

on - ly a rose \_\_\_\_\_ to whis - per \_\_\_\_\_ blush - ing as ros - es do; \_\_\_\_\_

I'll bring a - long a smile or a song for an - y - one, \_\_\_\_\_ on - ly a rose \_\_\_\_\_ for you. \_\_\_\_\_

# ONLY THE LONELY

(Know the Way I Feel)

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Words and Music by  
ROY ORBISON and  
JOE MELSON

Moderately

On - ly the lone - ly know the way I feel to - night. \_\_\_\_\_ On - ly the lone - ly know this  
lone - ly know the heart - aches I've been through. \_\_\_\_\_ On - ly the lone - ly know I

feel - ing ain't right. \_\_\_\_\_ There goes my ba - by, \_\_\_\_\_ there goes my heart. \_\_\_\_\_ They've gone for -  
cry and cry for you. \_\_\_\_\_ May - be to - mor - row \_\_\_\_\_ a new ro - mance; \_\_\_\_\_ no \_\_\_\_\_ more

ev - er; \_\_\_\_\_ so far a - part. \_\_\_\_\_ But on - ly the lone - ly \_\_\_\_\_ know \_\_\_\_\_ why \_\_\_\_\_  
sor - row \_\_\_\_\_ but that's the chance \_\_\_\_\_ you've got to take if you're lone - ly; \_\_\_\_\_ heart - break. \_\_\_\_\_

I cry. \_\_\_\_\_ On - ly the lone - ly. \_\_\_\_\_ On - ly the lone - ly. \_\_\_\_\_



# ONWARD, CHRISTIAN SOLDIERS

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SIR ARTHUR SEYMOUR SULLIVAN

Moderately

1. On-ward Chris-tian sol - diers, march-ing as to war, with the cross of Je - sus go - ing on be - fore.  
2. Like a might - y ar - my moves the Church of God. Broth-ers, we are tread - ing where the saints have trod.  
3. On-ward, then, ye peo - ple; join our hap - py throng. Blend with ours your voic - es in the tri - umph song.

Christ the roy - al mas - ter leads a-against the foe, for - ward in - to bat - tle see His ban-ners go.  
We are not di - vid - ed; all one bod - y we, one in hope and doc - trine, one in char - i - ty.  
Glo - ry, laud, and hon - or un - to Christ the King; this through count - less ag - es men and an - gels sing.

Chorus:

On-ward Chris-tian Sol - diers march-ing as to war. With the cross of Je - sus, go - ing on be - fore. fore.

From the M-G-M Motion Picture "FAME"

# OUT HERE ON MY OWN

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and EMI VARIETY CATALOG INC.  
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Lyrics by LESLIE GORE  
Music by MICHAEL GORE

Moderate ballad

We're al-ways prov - in' who we are, al - ways reach-in' for that ris - in' star to guide me far  
Un - til the morn-ing sun ap-pears mak-ing light of all my fears, I dry the tears

and shine me home, } out here on my own. When I'm down and feel - in' blue, I close my eyes so I can  
I've nev - er shown }

be with you. Oh, ba - by, be strong for me; ba - by, be - long to me. Help me through. Help

me need you. me need you. Some-times I won-der where I've been, who I am, do I fit in.

I may not win, but I can't be thrown, out here on my own, on my own.

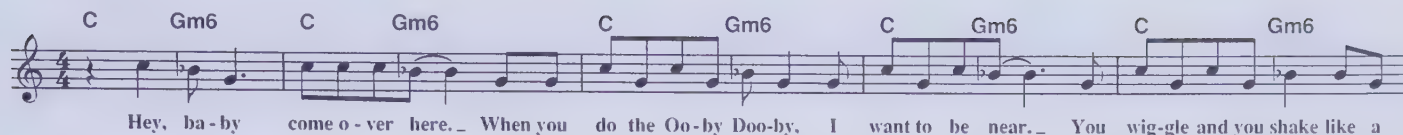
# Ooby Doo

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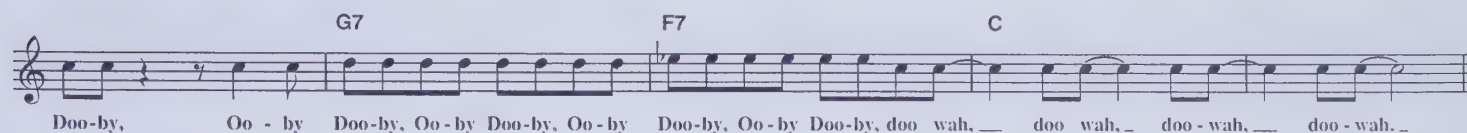
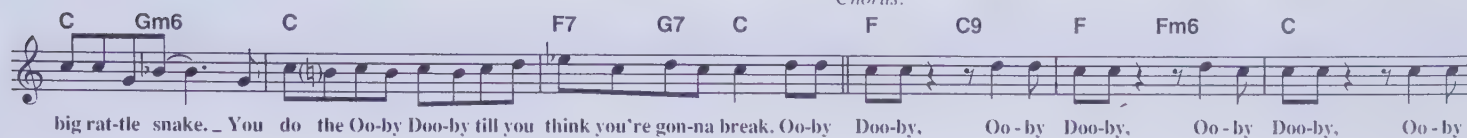
Words and Music by  
WADE MOORE and  
DICK PENNER

Bright shuffle (♩ = ♩♩)

Verse:



Chorus:



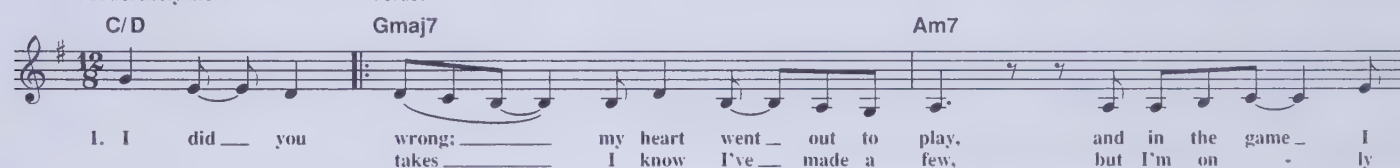
# Ooo, Baby, Baby

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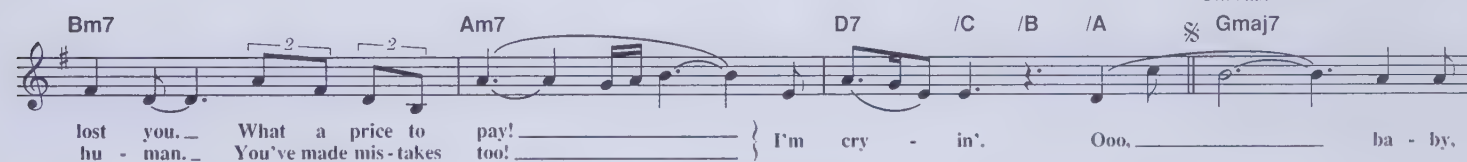
Words and Music by  
WILLIAM "SMOKEY" ROBINSON  
and WARREN MOORE

Moderately slow

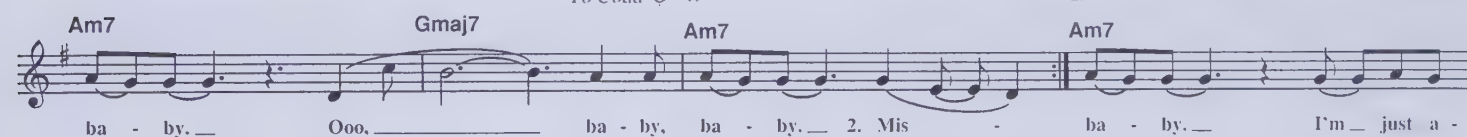
Verse:



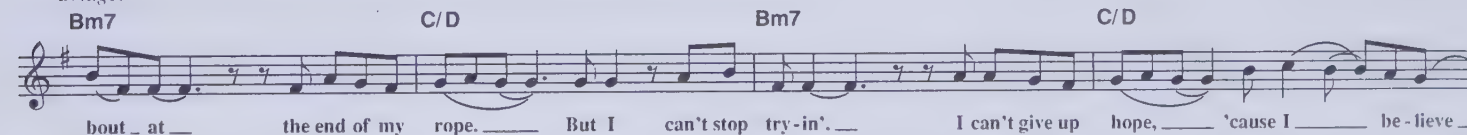
Chorus:



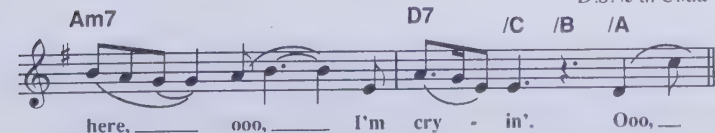
To Coda 1.



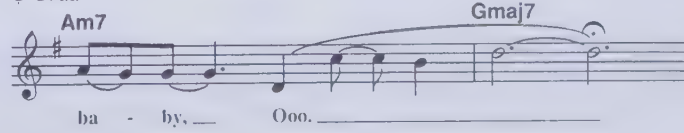
Bridge:



D.S. al Coda



Coda



# OUR DAY WILL COME

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Words by BOB HILLIARD  
Music by MORT GARSON

Moderately

Our day will come, and we'll have ev - 'ry-thing. We'll share the joy fall - ing in love can bring.

No one can tell me that I'm too young to know I love you so, and you love me.

Our day will come if we just wait a while. No tears for us; think love and wear a smile. Our dreams have

mag-ic be-cause we'll al - ways stay in love this way. Our day will come. come.

Chords: G, Bb7, Am7, D7, G, Bb7, Am7, D7, Dm7, Dm7/G, Dm7, G7, Cmaj7, Cm7, Bm7, Bb7, Am7, D7, G, Bb7, Am7, D7, Dm7, Dm7/G, Dm7, G7, Cmaj7, Cm7, G, Em7, Am7, D7, G, Am, D7, G, G6.

# OVER THE WAVES

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J. ROSAS

Moderately

Chords: G, D7, G, Am, G, D7, G, G, D7, E7, Am, G, D7, G.

1. To Next Strain 2. Fine

1. 2. D.C. al Fine



# OUT OF NOWHERE

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Words and Music by  
EDWARD HEYMAN and  
JOHNNY GREEN

Moderately

**Gmaj7** **Bbm7 Eb7 Bbm7 Eb7 Gmaj7**

You came to me \_\_\_\_\_ from out of no - where. \_\_\_\_\_ You took my heart \_\_\_\_\_ and found it

**Bm7 E7 Bm7 E7 Am Bm7(b5) E7 Am7 Eb9**

free. \_\_\_\_\_ Won - der - ful dreams, \_\_\_\_\_ won - der - ful schemes \_\_\_\_\_ from no - where \_\_\_\_\_ made ev - 'ry hour

**D7 Bb7 Am7 Ab9 D9 Gmaj7 Bbm7 Eb7**

sweet as a flow - er for me. \_\_\_\_\_ If you should go \_\_\_\_\_ back to your no - where, \_\_\_\_\_

**Bbm7 Eb7 Gmaj7 Bm7 E7 Bm7 E7 Am7**

\_\_\_\_\_ leav - ing me with \_\_\_\_\_ a mem - o - ry, \_\_\_\_\_ I'll al - ways wait \_\_\_\_\_

**Bm7(b5) E7 Am7 Cm(maj7) Bm7 Bbdim Am7 D7 G (Am7 D7)**

for your re - turn out of no - where, \_\_\_\_\_ hop - ing you'll bring your love to me. \_\_\_\_\_

Featured in the M-G-M Picture "THE WIZARD OF OZ"

# OVER THE RAINBOW

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Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Slowly

**Eb Cm Gm Eb7 Ab Abmaj7 Ab7 Gm7 Ab6 Abm6 Eb/Bb C7(b9)**

Some - where o - ver the rain - bow, way up high, there's a land that I heard of  
Some - where o - ver the rain - bow, skies are blue, blue, and the dreams that you dare to  
Some - where o - ver the rain - bow, blue - birds fly. Birds fly o - ver the rain - bow,

**To Coda** **F7 Fm7 Bb7 Eb Fm7 Bb7(b9) Eb Fm7 Bb7**

once in a lul - la - by. true. Some - day I'll wish up - on a star and wake up where the clouds are far be -  
dream real - ly do come  
why then oh why can't

**hind me, \_\_\_\_\_ where trou - bles melt like lem - on drops, a - way, a - bove the chim - ney tops that's where you'll find me.**

**Coda** **Eb Fm7 Bb7 Eb F#dim Fm6 Fm7/Bb Bb9(b5)**

**⊕ Coda** **Eb Fm7 Bb7 Eb6**

I? If hap - py lit - tle blue birds fly be - yond the rain - bow, why oh why can't I? \_\_\_\_\_

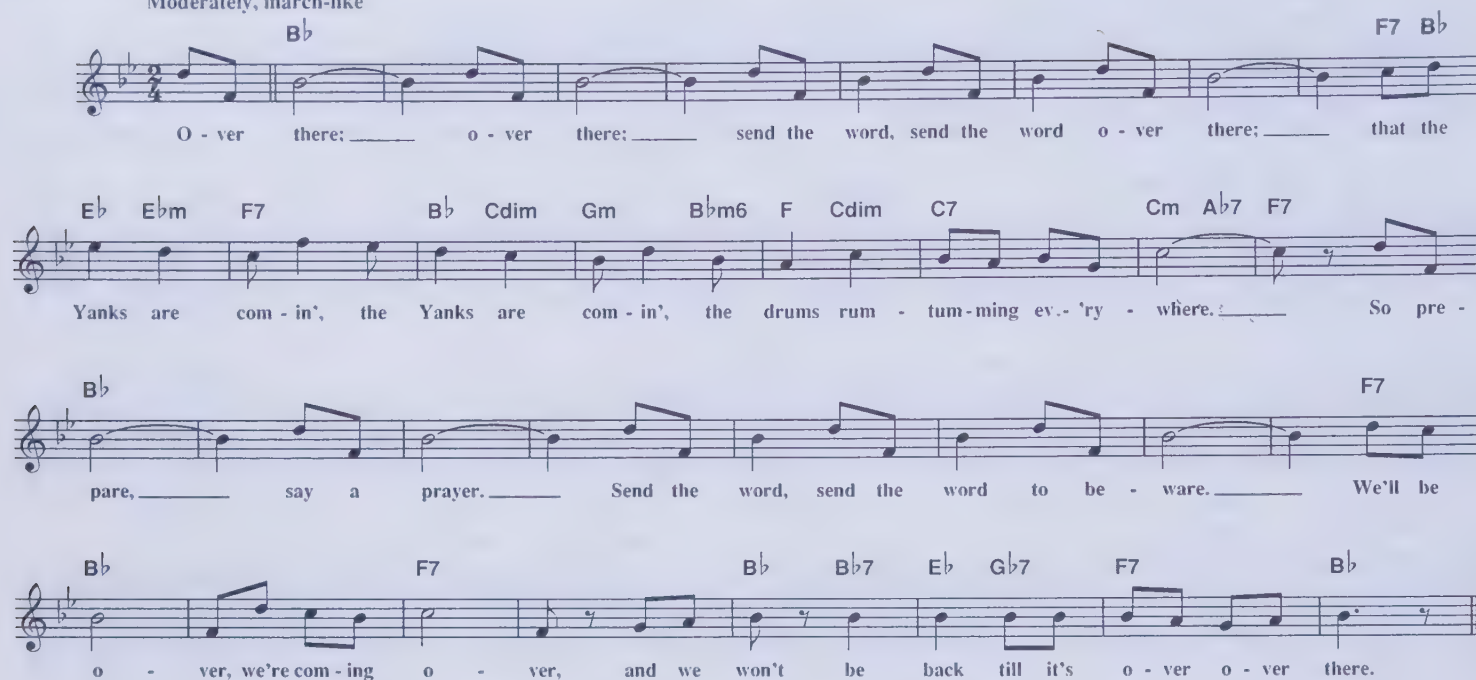
*D.C. al Coda*

# OVER THERE

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Words and Music by GEORGE M. COHAN

Moderately, march-like



O - ver there; o - ver there; send the word, send the word o - ver there; that the  
Yanks are com - in', the Yanks are com - in', the drums rum - tum-ming ev - 'ry - where. So pre -  
pare, say a prayer. Send the word, send the word to be - ware. We'll be  
o - ver, we're com - ing o - ver, and we won't be back till it's o - ver o - ver there.

From the "PATTY DUKE" T.V. Show

# PATTY DUKE THEME

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Lyric by BOB WELLES  
Music by SID RAMIN

Moderately (♩ = ½)



Meet Cath-y who's lived most ev - 'ry - where, from Zan - zi - bar to Berk - 'ly Square. But  
Cath-y a - dores a min - u - et, the Bal - let Russe and Crepe Su - zette. Our  
Pat - ty's on - ly seen the sights a girl can see from Book-lyn Heights, what a cra - zy pair! But  
Pat - ty loves her rock 'n roll, a hot dog makes her lose con - trol, what a wild du - et! Still they're  
cous - ins, i - den - ti - cal cous - ins, all the way. One pair of match - ing book -  
cous - ins, i - den - ti - cal cous - ins, and you'll find, - ends, dif - f'rent as night and day. Where  
they laugh a - like, they walk a - like, at times they e - ven talk a - like. You can lose your mind  
when cous - ins are two of a kind.

## OVERJOYED

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Words and Music by  
STEVIE WONDER

Moderately slow ballad

**B $\flat$ (2)** **E $\flat$ (2)** **Cm7** **Fm7**

1. O - ver time, I've been build - ing my cas - tle of love  
I have picked out a per - fect come true,

**B $\flat$ (2)** **E $\flat$ (2)** **Cm7** **F/A** **G/B**

just for two, though you nev - er knew you were my rea - son. I've  
though you nev - er knew it was of you I'd been dream - ing. The

**C(2)** **G(2)/B** **Gm/C** **F(2)**

gone much too far for you now to say that I've got to throw my  
sand - man has come from too far a way for you to say, "Come back

**B $\flat$ (2)** **B $\flat$ (2)** **Chorus: A $\flat$ maj7**

cas - tle a - way. 2. O - ver dreams, some oth - er day." 1.2. And though you don't be - lieve that they do,  
im - prob - a - ble,

**E $\flat$ (2)/G** **Fm7** **B $\flat$**  **D $\flat$**  **C**

they do come true. For did my dreams come true when I looked at you; can make it true if  
what do they know? For in ro - mance all true love needs is a chance. And may-be with a

**B $\flat$ maj7** **F(2)/A** **Fm/A $\flat$**  **Fm7** **B $\flat$ 7/F**

you would be - lieve, you too might be } o - ver - joyed o - ver love.  
chance you will find you too like I }

**B $\flat$ sus** **B $\flat$**  **D $\flat$ 6** **C7** **C $\flat$ maj7** **C7** **D $\flat$ 6** **C7** **C $\flat$ maj7** **B $\flat$**  **D.S.  $\text{tr}$**

o - ver me. 3. O - ver hearts

**Fm7/B $\flat$**  **B $\flat$**  **Fm7/B $\flat$**  **B $\flat$**  **Fm7/B $\flat$**

o - ver me. 3. And though the odds say o - ver you.

**E $\flat$**  **A $\flat$ maj7** **E $\flat$ maj7** **E $\flat$ maj7** **D $\flat$ maj7** **A $\flat$ /E $\flat$**  **A $\flat$**  **D $\flat$**

O - ver you.

## Verse 3:

Over hearts I have painfully turned every stone  
Just to find I have found what I've searched to discover.  
I've come much too far for me now to find  
Love that I sought can never be mine.  
(To Chorus:)



# PAGAN LOVE SONG

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By ARTHUR FREED and  
NACIO HERB BROWN

Moderately

Chords: C, F9, C, G7, C, G7, C, A $\flat$ 7, C, G7, C, G7, C, G7, C, G7, C.

Come with me where moon-beams \_\_\_\_\_ light Ta - hi - tian skies, \_\_\_\_\_ and the star - lit wa - ters \_\_\_\_\_

lin - ger in your eyes. \_\_\_\_\_ Na - tive hills are call - ing, \_\_\_\_\_ to them we be -

long, \_\_\_\_\_ and we'll cheer each oth - er \_\_\_\_\_ with the pag - an love song. love song. \_\_\_\_\_

# PENNSYLVANIA POLKA

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By LESTER LEE and ZEKE MANNERS

Bright polka tempo

Chords: F, Fdim, C7, C7(#5), F, C7, F, F7, E $\flat$  B $\flat$ , B $\flat$ dim B $\flat$  E $\flat$ m C7, F, Fdim, C7, F, B $\flat$ m F, F, C7, F, B $\flat$ , F7, B $\flat$ , E $\flat$ , G7, Cm, E $\flat$ m6 F7, B $\flat$ , B $\flat$ dim F7, C7, F7, B $\flat$ , C7.

Strike up the mu - sic, the band has be - gun, \_\_\_\_\_ the Penn-syl - va - nia pol - ka. \_\_\_\_\_ Pick out your

part-ner and join in the fun, \_\_\_\_\_ the Penn-syl - va - nia pol - ka. \_\_\_\_\_ It start-ed in Scr-an-ton, it's

now num-ber one, \_\_\_\_\_ it's bound to en - ter - tain ya. \_\_\_\_\_ Ev-'ry - bod - y has a ma - nia \_\_\_\_\_ to do the

pol - ka from Penn - syl - va - nia. \_\_\_\_\_ va - nia. \_\_\_\_\_ While they're danc - ing, ev - 'ry -

bod - y's cares are quick-ly gone. Sweet ro - manc - ing, this goes on and on un-til the

dawn. They're so care - free gay with laugh - ter, hap - py as can be. They

stop to have a beer, then the crowd be-gins to cheer. They kiss and then they start to dance a - gain.

D.C. al Fine

# PAPA LOVES MAMBO

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By AL HOFFMAN, DICK MANNING, and BIX REICHNER

## Mambo

The musical score is written for a single melodic line, likely for guitar or piano. It is in 4/4 time and features a key signature of one flat (B-flat). The melody is characterized by a steady eighth-note pulse, typical of mambo music. Chords are indicated above the staff, and lyrics are written below the notes. The score is divided into several systems, each containing a line of music with its corresponding lyrics and chords.

Dm7 G7 Dm7 G7 C  
 Pa - pa loves mam - bo, Ma - ma loves mam - bo.

Dm7 C G7 C  
 Look at 'em sway — with it, get - tin' so gay — with it, shout - in' "O - lay" — with it. Wow!

Dm7 G7 Dm7 G7 C  
 Pa - pa loves mam - bo, Ma - ma loves mam - bo.

Dm7 C G7 C C/E Ebdim7  
 Pa - pa does great — with it, swings like a gate — with it. He los - es weight — with it now. He goes to, —

G7 Dm7 G7 G7(#5) C A7 Dm7  
 — she goes fro. — He goes fast, —

G7 G7(#5) C C/E Ebdim7 G7 Dm7 G7 G7(#5) C  
 she goes slow. — He goes left, — she goes right. —

C/E Cm6/Eb G/D D7 G7 N.C.  
 Pa - pa's look - in' for Ma - ma but Ma - ma is no - where in sight. Uh!

Dm7 G7 Dm7 G7 C  
 Pa - pa loves mam - bo, Ma - ma loves mam - bo.

Dm7 C G7 C N.C.  
 Hav - in their fling — a - gain, young - er than spring — a - gain, feel - in' that zing — a - gain. Wow! Uh!

Dm7 G7 Dm7 G7 C  
 Pa - pa loves mam - bo, Ma - ma loves mam - bo.

Dm7 C G7 C N.C.  
 Don't play the rhum - ba, and don't play the sam - ba, 'cause Pa - pa loves mam - bo to - night. Uh!

From the United Artists Motion Picture "PARIS BLUES"

## PARIS BLUES

Words by BILLY STRAYHORN  
and HAROLD FLENDER  
Music by DUKE ELLINGTONCopyright © 1961 EMI U CATALOG INC. and TEMPO MUSIC, INC.  
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**Moderately**

**Dmaj7 G7(♭5) Dmaj7 D7 G Gm6 D E9(♭5) D6 D7(♭9)**

Left bank ca - fés, stroll-ing the quays, watch-ing the boats on the Seine, come back a - gain. Where is that  
Sip-ping cham - pagne a - long the main bou - le-vards, she was so fine, just like that wine. Now ev - 'ry

**E7(♭9) A7 D6 D7(♭9) E7(♭9) A7 D6 D7(♭9)** 1. *To next strain* 2. *Fine*  
**E7(♭9) A13(♯9) E7(♭9) A13(♯9) D G7(♭5) Dmaj7**

girl I met? The girl that made me get those Par - is blues, and won - der: lose those Par - is blues. \_\_\_\_\_  
day is black. Please, some - one send her back so I can

**D7 Gm7 D A7 Am7(♭5) G6 Gm A7** *D.C. al Fine*

Why did I \_\_\_\_\_ have to roam? \_\_\_\_\_ I was so \_\_\_\_\_ much at home \_\_\_\_\_ ev-'ry love - ly eve - ning in a co - zy ca - fé.

## PEG O' MY HEART

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All Rights Controlled and Administered by EMI FEIST CATALOG INC.  
All Rights ReservedWords by ALFRED BRYAN  
Music by FRED FISHER

**Slowly** (♩ =  $\frac{3}{4}$ )

**B♭ C9 Cm7 F9**

Peg o' my heart, \_\_\_\_\_ I love you. Don't let us part, \_\_\_\_\_ I love you. I al-ways knew \_\_\_\_\_  
Peg o' my heart, \_\_\_\_\_ your glan - ces make my heart say, \_\_\_\_\_ "How's chan - ces?" Come, be my own, \_\_\_\_\_

1. **Cm7 F9 B♭ B♭maj7 D♭dim F7/C F7** 2. **Cm7 F9 B♭**

it would be you. \_\_\_\_\_ Since I heard your lilt - ing laugh-ter, it's your I-rish heart I'm af-ter. come, make your home \_\_\_\_\_ in my heart. \_\_\_\_\_

## PEGGY O'NEIL

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All Rights ReservedWords and Music by  
HARRY PEASE, ED G. NELSON, GILBERT DODGE

**Moderately**

**C Cdim G7 F G7**

If her eyes are blue as skies, that's Peg - gy O' - Neil. \_\_\_\_\_ If she's smil - ing all the

**C Cdim G7 C Cdim G7**

while, that's Peg - gy O' - Neil. \_\_\_\_\_ If she walks like a sly lit - tle rogue, if she talks with a cute lit - tle

**C Gm A7 D7 D7(♭5) G7 F G7** 1. **C Cdim Dm7 G7 G+** 2. **C**

brogue, sweet per - son - al - i - ty full of ras - cal - i - ty, that's Peg - gy O' - Neil. \_\_\_\_\_ Neil. \_\_\_\_\_



# PENNSYLVANIA 6-5000

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Words by CARL SIGMAN  
Music by JERRY GRAY

Moderate swing (♩ = ♩<sup>3</sup>)

G C9 G Abdim  
 Num - bers I've got by the doz - en, ev - 'ry one's un - cle and cous - in,  
 I've got a sweet - y I know there, some - one who sets me a glow there,  
 May - be it sounds a bit fun - ny when I'm a - way from my hon - ey.

Am7 D7 G (1.3. (spoken:) Tacet Fine 1.2. D7(♯5) G Tacet  
 but I can't live with-out buzz - in' Penn-syl - van - ia Six, Five Thou-sand. Penn-syl - van - ia  
 gives me the sweet-est "hel - lo there,"  
 Here's what I do with my mon - ey:

Am B7(♯5) B7 Em B7(♯5) B7 Em B♭7(♯5)  
 Six, Five Thou-sand. We don't say "How are you" and ver - y sel - dom ask "what's new?" In -

A7 D C7 B7 E9 A7 D7 E♭9 D9 D.C. al Fine  
 stead we start and end each call with "Ba - by, con - fi - den - tial - ly I love you."

# PENTHOUSE SERENADE

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Words and Music by  
WILL JASON and  
VAL BURTON

Moderately

Cmaj7 C6 E♭dim7 Dm7 G9  
 Just pic - ture a pent-house 'way up in the sky, with hing - es on chim-neys for stars to go by; a

Dm7 G9 Dm7 G7(♭9) C E♭dim7 Dm7 G7 Cmaj7 C6  
 sweet slice of heav - en for just you and I when we're a - lone. From all of so - ci - e - ty

Cdim7 Dm7 G9 Dm7 G7 Dm7 G7(♭9)  
 we'll stay a - loof, and live in pro - pri - e - ty there on the roof, two heav - en - ly her - mits we will be in truth when

C D♭7 C G/B C♯dim7 Dm G7(♯5) C E7 Am D9  
 we're a - lone. We'll see life's mad pat - tern as we view old Man - hat - tan then we can thank our

G7 Dm7 G7(♯5) Cmaj7 C6 E♭dim7  
 luck - y stars, that we're liv - ing as we are. In our lit - tle pent-house, we'll al - ways con - trive to

Dm7 G9 Dm7 G7 Dm7 G9 G7(♭9) C6 B♭9 C6  
 keep love and ro-mance for - ev - er a - live, in view of the Hud-son just o - ver the drive, when we're a - lone.

# PERDIDO

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By  
H.J. LENGSEFELDER, ERVIN DRAKE  
and JUAN TIZOL

Medium swing

Cm7 F7 Cm7 F7 B $\flat$  Dm7 G7 Cm7 F7  
 Per - di - do, I look for my heart, it's Per - di - do, I lost it way down in Tor - ri - do, while  
 le - ro, she glanced as she danced a bo - le - ro, I said, tak - ing off my som - bre - ro, "Let's  
 1. 2.  
 Cm7 F7 B $\flat$ 6 E $\flat$ 9 Dm7 G7( $\flat$ 9) B $\flat$ 6 E $\flat$ 9 B $\flat$ 6 D13 D9 A $\flat$ 9  
 chang-ing a dance fi - es - ta. Bo - es - ta." High was the sun when we first -  
 meet for a sweet si -  
 G13 C13 C9 G $\flat$ 9 F13 Cm7 F7 Cm7 F7  
 — came close; low was the moon when we said, "A - dios!" Per - di - do, since then has my heart been Per -  
 B $\flat$  Dm7 G7 Cm7 F7 Cm7 F7 B $\flat$ 6 E $\flat$ 9 B $\flat$ 6  
 di - do, I know I must go to Tor - ri - do, that yearn-ing to lose Per - di - do.

# PERFIDIA

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English Lyric by MILTON LEEDS  
Spanish Words and Music by ALBERTO DOMINGUEZ

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7  
 To you, my heart cries out, "Per - fi - di - a," for I found you, the love of my life, in  
 Mu - jer, si pue - des tú con Dios ha - blar, pre - gún - ta - le si yo al - gu - na vez te he  
 Dm7 Dm6 B7( $\flat$ 5) E Dm7 G9 G7 C Am Dm7 G7 C Am7 Dm7 G7  
 some - bod - y else - 's arms. Your eyes are ech - o - ing "Per - fi - di - a," for - get - ful of our  
 de - ja - do de a - do - rar. Y el mar, es - pe - jo de mi co - ra - zón, las ve - ces que me ha  
 C Am7 Dm7 Dm6 B7( $\flat$ 5) E B7 E Dm7 E Dm Dm6 Dm7 Dm6 E F7  
 prom - ise of love, you're shar - ing an - oth - er's charms. With a sad la - ment, my dreams have fad - ed like a bro - ken mel - o - dy.  
 vis - to llo - rar la per - fi - dia de tu a - mor. Te he bus - ca - do don - de quie - ra que yo voy y no te pue - do ha - llar.  
 E F7 E7 F7 E7 Dm Dm6 G7 E B7( $\flat$ 5) E Dm7 Fm6 G7  
 — While the gods of love look down and laugh at what ro - man - tic fools we mor - tals be. And  
 — ¿Pa - ra qué quie - ro g - tros be - sos si - tus la - bios no me quie - ren ya be - sar? Y  
 C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7 Dm7 G9 C A $\flat$ 9 C6(9)  
 now, I know my love was not for you, and so I'll take it back with a sigh, per - fid - i - ous one, good - bye.  
 tú. ¿Quién sa - be por don - de anda - rás, quién sa - be qué a - ven - tu - ra ten - dras, qué le - jos - es tás de mí.

# PERHAPS, PERHAPS, PERHAPS

(Quizas, Quizas, Quizas)

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English Lyrics by JOE DAVIS

Moderate Latin beat

Em Am B7<sup>3</sup> Em A<sup>3</sup> Em B7

You won't ad-mit you love me, and so how am I ev - er to know? You al-ways tell me, "Per -

Em B7 Em Am6 Em Am B7<sup>3</sup> Em Am B7<sup>3</sup>

haps, per-haps, per - haps." A mil-lion times I've asked you, and then I ask you o - ver a - gain. You on-ly

Em B7 Em B7 Em Am6 Em F#m7 B7 F#m7 B7 E

an - swer, "Per - haps, per-haps, per - haps." If you can't make your mind up, we'll ne - ver get start - ed.

F#m7 B7 F#m7 B7 E Em Am B7<sup>3</sup>

And I don't want to wind up be-ing part - ed, brok-en heart-ed. So, if you real-ly love me, say, "yes." But if you

Em Am B7<sup>3</sup> Em B7 Em B7 1. Em 2. Em

don't, dear, con - fess. And please don't tell me, "Per - haps, per-haps, per - haps." You won't ad-mit you haps."

# A PLACE IN THE SUN

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Lyrics by RONALD MILLER  
Music by BRYAN WELLS

Moderately

Verse:

Dm7 G7 C Am7 Dm7 G7 C F C

Like a long, lone-ly stream, I keep run-nin' towards a dream, mov - in' on, mov - in' on, Like a  
old dust - y road, I get wear - y from the load, mov - in' on, mov - in' on, Like this

Dm7 G7 C Am7 Dm7 G7 C F C

branch on a tree, I keep reach-in' to be free, mov - in' on, mov - in' on, } 'Cause there's a  
tired trou-ble-d earth, I've been roll - in' since my birth, mov - in' on, mov - in' on, }

Chorus:

Dm7 G7 C Am7 Dm7 G7 C Dm7

place in the sun where there's hope for ev - ry - one, where my poor rest-less heart's got - ta run. There's a place in the

G7 C Am7 Dm7 G7 1. C F/C C 2. C F/C C

sun and be - fore my life is done, got to find me a place in the sun. Like an sun.



# PETER GUNN THEME

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By HENRY MANCINI

Moderate rock

Musical score for Peter Gunn Theme, Moderate rock. The score is written in 4/4 time and consists of five staves. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature change to B-flat. The second staff includes first and second endings. The third staff features triplets. The fourth staff includes the chords E9/F F9 and E9/F F9. The fifth staff includes the chords E9/F F9, Gbmaj13, and Fmaj7.

Theme Song from the Mirisch - G & E Production, "THE PINK PANTHER," a United Artists Release

# THE PINK PANTHER

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Music by  
HENRY MANCINI

Moderately slow  
Em

Musical score for The Pink Panther, Moderately slow. The score is written in 4/4 time and consists of six staves. The key signature has one sharp (F-sharp). The first staff includes the chord Em and the instruction simile. The second staff includes the chords Em, F7, and Em. The third staff includes the chords C7, Em N.C., and To Coda. The fourth staff includes the chords Em, C, and Em, with the instruction D.S. al Coda. The fifth staff includes the instruction Coda. The sixth staff includes the chords C, Em, and Em(maj9).

Inspired by the Columbia Pictures' Feature Film "THE PRINCE OF TIDES"

# PLACES THAT BELONG TO YOU

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Lyrics by  
ALAN and MARILYN BERGMAN  
Music by  
JAMES NEWTON HOWARD

Moderate ballad

A Amaj7 Dmaj7 Bm9 Bm9/E Esus E A Amaj7 Dmaj7

Morn - ings, eve - nings, days that hur - ried past, dreams that should have last - ed. Mo - ments, ho - urs,

Bm9 B7sus Bm7 Em9 A7sus A Dmaj7 F#maj7 Em7(4) A A/G F#m7 Bm7

slip - ping by as we told each oth - er se - crets. Some - how I'll nev - er let go of the mem - 'ries.

Em7 Asus Bm7(2) A(2) G D(9)/F# Em7 G/A F#A# Bm(2)

Some - thing al - ways seems to re - mind me of how it was, of what it was, when it was all there

Esus <sup>4</sup>/<sub>2</sub> E A Amaj7 Dmaj7 Bm9 Bm9/E Esus E A Amaj7

was. Laugh - ter, love songs, foot - steps that I hear make me think you're near me. Po - ems,

Dmaj7 Bm9 Em9 A7sus A Dmaj7 F#m7 Cmaj9 Am9

pic - tures, let - ters nev - er mailed, boats that nev - er sailed. Re - mem - ber that e - ven though we can't be to -

F#m7 Bm Em7 Asus Bm(2) A(2) G D(9)/F# Cmaj9 Dsus <sup>4</sup>/<sub>2</sub> D#dim

geth - er, we're more for hav - ing loved one an - oth - er. We shared the sky, we learned to fly.

Emaj7 G#m7 Dmaj9 Bm9 G#m7 C#m7 F#m7 B5 B7sus C#m(2) B(2)

Some - day when some - one else - 's arms are a - round us, when time has put some dis - tance be - tween us, the

A E(sus2)/G# F#m7 E(sus2)/G# Amaj7 A/B G#5/B# C#(2) E/F# F#

years will kind - ly show how mem - 'ries come and go. They ebb and flow like the tides.

B Bmaj7 Emaj7 C#m9 C#m9/F# E/F# F# B Bmaj7 Emaj7 C#m9

There are qui - et plac - es in my heart ev - er since we part - ed. Gen - tle, ten - der, trac - es of a song,

C#m9/F# E/F# F# B(2) B Bmaj7 Emaj7 C#m9 E/F# F#7sus F# B(2)

plac - es that be - long to you.



# PLEASE MR. POSTMAN

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Words and Music by  
BRIAN HOLLAND, ROBERT BATEMAN, FREDDIE GORMAN,  
GEORGIA DOBBINS and WILLIAM GARRETT

**Moderate rock**

**Chorus:**

Stop! Oh yes, wait a min-ute Mis-ter Post-man. Wait \_\_\_\_\_ Mis-ter Post-man. Please, Mis-ter Post-man look and see. \_\_\_\_\_ Oh, yeah. \_\_\_\_\_  
(Post - man.)

**To Coda**

Is there a let-ter in your bag for me? \_\_\_\_\_ 'Cause it's tak-ing such a long time \_\_\_\_\_ for me to hear from that boy of mine. \_\_\_\_\_  
Please \_\_\_\_\_ Mis-ter Post - man. Oh, yeah. \_\_\_\_\_

**Verse:**

1. There must \_\_\_\_\_ be some word to - day \_\_\_\_\_ from my boy-friend so far a - way. \_\_\_\_\_ Please, Mis-ter Post-man  
2. So man - y days \_\_\_\_\_ you passed me by; \_\_\_\_\_ see the tears stand-ing in my eyes. \_\_\_\_\_ You did-n't stop to

1. **To Next Strain** 2. **D.S. al Coda**

look and see \_\_\_\_\_ if there's a let-ter, a let-ter for me \_\_\_\_\_ card or a let - ter. Mis-ter I've been \_\_\_\_\_ stand-ing here \_\_\_\_\_ wait-ing Mis-ter Post-man,  
make me feel bet-ter by leav-ing me a

**D.S. al Coda**

so \_\_\_\_\_ pa-tient - ly \_\_\_\_\_ for just a card or just a let-ter say-ing he's re-turn-ing home \_\_\_\_\_ to me. \_\_\_\_\_ Mis-ter

**Coda**

such a long time. \_\_\_\_\_ Why don't you check it and see one more time for me. \_\_\_\_\_ You got - ta wait a min-ute, wait a min-ute,

**Repeat and fade**

wait a min-ute, wait a min-ute, ooo \_\_\_\_\_ Mis-ter Mis-ter Post-man, look and see. \_\_\_\_\_  
Post - man. Come on de - liv-er the let - ter; the soon-er the bet - ter; \_\_\_\_\_

# POLLY WOLLY DOODLE

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TRADITIONAL

**Brightly**

Oh, I went down south for to see me Sal, sing pol-ly wol-ly doo-dle all the day. My Sal - ly am a  
Sal, she am a maid-en fair, sing pol-ly wol-ly doo-dle all the day. With cur - ly eyes and

spunk - y girl, sing pol - ly wol - ly doo - dle all the day. } Fare thee well, fare thee well, fare thee well, my fair - y  
laugh - ing hair, sing pol - ly wol - ly doo - dle all the day. }

fay. For I'm going to Lou'-is - an - a, for to see my Su - sy - an - na, sing pol - ly wol - ly doo - dle all the day. Oh, my day.



## POLOVETZIAN DANCE (1st Theme)

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BORODIN

Moderately

Chord symbols: Gm7, C7, F, Gm, Dm, Bbm6, F, Bbm, F, Gm7, Gm6, Dm, Gm, Gm6, A, Gm7, C7, F, Gm, F, Cdim, Gm7, C7, F.

## POMP AND CIRCUMSTANCE

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E. ELGAR

Slowly

Chord symbols: Bb, F7, Bb, Eb, Bb, Cm, F, Bb, C7, F, Dm, Gm7, C7, F, F7, Bb, F7, Bb, Eb, Bb, C7, F, Bb, C7, F, Eb, F7, Bb, Bb7, Eb, F7, Bb, Gm, Cm, F7, Bb.

## PUT ON YOUR OLD GREY BONNET

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Words by STANLEY MURPHY  
Music by PERCY WENRICH

Lively

Chord symbols: C, F, C, D7, G7, C, E7, Am, F, C, D7, G7, C.

Put on your old grey bon-net with the blue rib - bon on it, while I hitch old Dob-bin to the shay. —

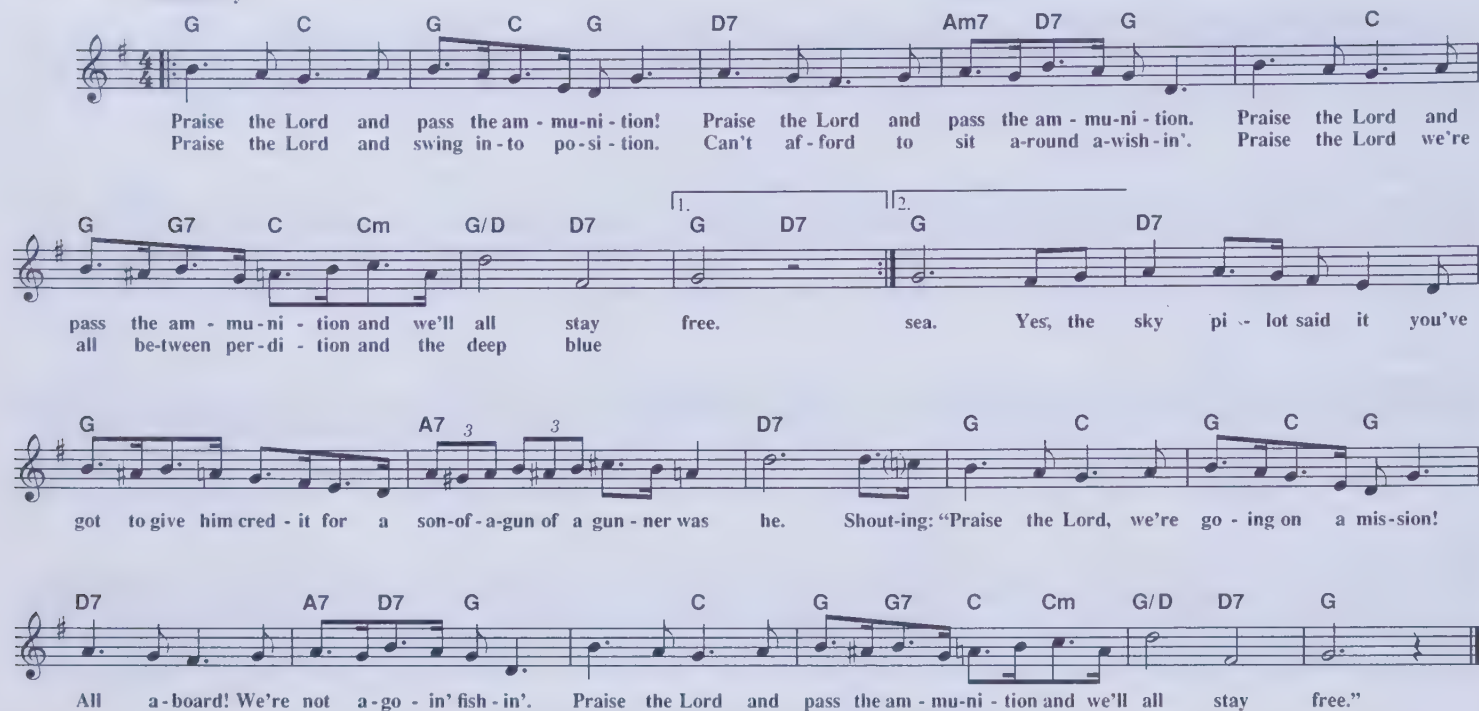
— And through the fields of clo-ver, we'll drive up to Dov-er on our gold-en wed-ding day. —

# PRAISE THE LORD AND PASS THE AMMUNITION

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FRANK LOESSER

Moderately



Praise the Lord and pass the am-mu-ni-tion! Praise the Lord and pass the am-mu-ni-tion. Praise the Lord and pass the am-mu-ni-tion and we'll all stay free. sea. Yes, the sky pi-lot said it you've got to give him cred-it for a son-of-a-gun of a gun-ner was he. Shout-ing: "Praise the Lord, we're go-ing on a mis-sion! All a-board! We're not a-go-in' fish-in'. Praise the Lord and pass the am-mu-ni-tion and we'll all stay free."

# PRELUDE TO A KISS

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By DUKE ELLINGTON, IRVING MILLS  
and IRVING GORDON

Slowly



If you hear a song in blue, like a flow-er cry-ing for the dew, that was my heart ser-e-nad-ing you; my pre-lude to a kiss. If you hear a song that grows from my ten-der sen-ti-men-tal woes, that was my heart try-ing a pre-lude to a kiss. Though it's just a sim-ple mel-o-dy with noth-ing fan-cy, noth-ing much, you could turn it to a sym-phony, a Schu-bert tune with a Gersh-win touch. Oh, how my love song gent-ly cries for the ten-der-ness with-in your eyes. My love is a pre-lude that nev-er dies, a pre-lude to a kiss.

# PRECIOUS AND FEW

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Words and Music by  
WALTER D. NIMS

Moderately

A Bm7 G Bm7 E7 A  
 Pre-cious and few \_ are the mo - ments we two can share; qui - et and blue \_ like the sky \_  
 Ba - by, it's you \_ on my mind \_ your love is so rare; be - ing with you \_ is a feel -

Bm7 G Bm7 E7 Dmaj7 G#m7 C#7 F#m7 B7  
 - I'm hung o - ver you. \_ And if I can't find my way \_ back home \_ it just would-n't be fair, \_  
 - ing I just can't com-pare. \_ And if I can't hold you in \_ my arms \_ it just would-n't be fair, \_

Emaj7 D A/C# Bm7 E7 1. A E7 Bm7 E7 2. A  
 - 'cause pre-cious and few \_ are the mo - ments we two can share. share.  
 - 'cause pre-cious and few \_ are the mo - ments we two can

# PROUD MARY

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Words and Music by  
J.C. FOGERTY

Moderately

Fine

F D F D F D C Bb G Bb G  
 Left a good job \_ in the cit - y, work-in' for the man ev - 'ry night and day; \_ and I nev - er lost one min -

Verse:  
 G  
 - ute of sleep - in' wor-ry-ing 'bout the way things might have been. \_ Big wheel keep on turn - in',

Chorus:  
 D  
 Proud Mar - y keep on burn - in'. Roll - in', roll - in', roll - in' on the riv - er.

Em G  
 Roll - in', roll - in', roll - in' on the riv - er.

1.2. D.C. 1.3. D.C. al Fine  
 Roll - in', roll - in', roll - in' on the riv - er.

Verse 2:

Cleaned a lot of plates in Memphis,  
 Pumped a lot of pain in New Orleans,  
 But I never saw the good side of the city,  
 Until I hitched a ride on a river boat queen.  
 (To Chorus:)

Verse 3:

If you come down to the river,  
 Bet you gonna find some people who live.  
 You don't have to worry 'cause you have no money,  
 People on the river are happy to give.  
 (To Chorus:)



# PUT A LITTLE LOVE IN YOUR HEART

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Words and Music by  
JIMMY HOLIDAY, RANDY MEYERS  
and JACKIE DE SHANNON

Moderately

Verse:

1. Think of your fel - low man, lend him a help - ing hand. Put a lit - tle love in your heart. \_\_\_\_\_  
 2. An - oth - er day goes by, and still the chil - dren cry. Put a lit - tle love in your heart. \_\_\_\_\_ If  
 3. Take a good look a - round, and if you're look - in' down, put a lit - tle love in your heart. \_\_\_\_\_

You see, it's get - ting late, oh, please don't hes - i - tate. Put a lit - tle love in your heart. \_\_\_\_\_  
 you want the world to know, we won't let ha - tred grow. Put a lit - tle love in your heart. \_\_\_\_\_ } And the world  
 I hope when you de - cide kind - ness will be your guide. Put a lit - tle love in your heart. \_\_\_\_\_

Chorus:

\_\_\_\_\_ will be a bet - ter place, and the world \_\_\_\_\_ will be a bet - ter place for you and  
 me. You just wait \_\_\_\_\_ and see. see. Put a lit - tle love in your heart. \_\_\_\_\_

Repeat ad lib. and fade

## From the Broadway Musical "BYE BYE BIRDIE" PUT ON A HAPPY FACE

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Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Moderate swing (♩ = ♩♩)

Refrain:

Gray skies are gon - na clear up, \_\_\_\_\_ put on a hap - py face. Brush off the clouds and cheer up, \_\_\_\_\_  
 put on a hap - py face. Take off that gloom - y mask of trag - e - dy, it's not your style.  
 You'll look so good that you'll be glad \_\_\_\_\_ ya' de - cid - ed to smile! \_\_\_\_\_ Pick out a pleas - ant out - look, \_\_\_\_\_ stick out that no - ble  
 chin. Wipe off that "full of doubt" look, \_\_\_\_\_ slap on a hap - py grin! And spread sun - shine all  
 o - ver the place, just put on a hap - py face! face! \_\_\_\_\_

# PUT YOUR ARMS AROUND ME, HONEY

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Words by JUNIE McCREE  
Music by ALBERT VON TILZER

Moderately bright

Put your arms a-round me, hon-ey, hold \_ me tight. Hud-dle up and cud - dle up with all \_ your might. Oh! Oh!

Won't you roll those eyes, \_ eyes that I just i-dol - ize. \_ When they look at me, \_ my heart be - gins \_ to float.

Then it starts a-rock - in' like a mo - tor boat. Oh! Oh! I nev - er know \_ an-y { girl \_ } { boy \_ } like you. \_

# QUIEN SERA

(Sway)

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English Lyric by NORMAN GIMBEL  
Spanish Words and Music by PABLO BELTRAN RUIZ

Moderately

When ma-rim-ba rhy-thms start to play, dance with me, make me sway, \_ like the la - zy o - cean hugs the shore,

hold me close, sway me more. \_ Like a flow - er bend - ing in the breeze, bend with me, sway with ease. \_

When we dance you have a way with me, stay with me, sway with me. \_ Oth - er danc - ers may be on the floor,

dear, but my eyes will see on - ly you. \_ On - ly you have that mag - ic tech - nique, \_ when we sway I grow weak.

I can hear the sound of vi - o - lins, long be - fore it be - gins. \_ Make me thrill as on - ly you know how, sway me smooth,

sway me now. \_ When ma-rim-ba rhy-thms sway me now. \_ Sway me smooth, sway me now. \_

# RACING WITH THE MOON

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Words by VAUGHN MONROE and PAULINE POPE  
Music by JOHNNY WATSON

**Moderate swing** (♩ = ♩♩)

G7(♯5) C G+ C A♭7 G7 G7(♯5) Cmaj7 C6

Rac-ing with the moon, sail-ing through the mid-night blue, and then all too soon, it's lost from view.

Dm7 G7(♯5) C G+ C A♭7 G7 G7(♯5) C A♭7 C

Gaz-ing at the stars shin-ing in the sum-mer night, but just like the moon, they fade from view. In the

Am B7 Gm6 A7(♯5) A7 Dm7 Ddim Am A♭7 G7 G7(♯5)

blue heav-ens I see your face smil-ing at me. My heart will nev-er be free un - til we're back to - geth-er. Rac-ing with the

C G+ C A♭7 G7 G7(♯5) C

moon, that is what I'll al-ways do, till I o-ver-take the moon and you.

# RAGTIME COWBOY JOE

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Words By GRANT CLARKE  
Music by LEWIS F. MUIR and MAURICE ABRAHAMS

**Moderately** (♩ = ♩♩)

C Am7 D7

He al - ways sings rag - gy mu - sic to the cat - tle, as he swings back and for - ward in the sad - dle, on a

G7 C C+ C6 D7 G7

horse that is syn - co - pat - ed, gait - ed, and there's such a fun - ny me - ter to the sound of his re - peat - er. How they

C Am7 D7 Dm7 E7

run when they hear that fel - low's gun be - cause the west - ern folks all know he's a

Am Dm/A Adim7 Dm/A Am Dm/A Am D7(♭5) C/G A7 D7 G7 C

high fa - lut - ing, scoot - ing, shoot - ing son-of - a gun from Ar - i - zo - na, Rag - time Cow - boy Joe.



Paramount Pictures Presents a Lucasfilm Ltd. Production a Steven Spielberg Film "RAIDERS OF THE LOST ARK"

## RAIDERS MARCH

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Music by JOHN WILLIAMS

### March

Chords: C, F/C, G7/C, C, D $\flat$ , G13sus, B $\flat$ /C, C, B $\flat$ /C, A $\flat$ /C, G/C, F/C, B $\flat$ /C, Am7, B $\flat$ /C, A $\flat$ /C, B $\flat$ /C, Am7, B $\flat$ maj7/C, A $\flat$ maj7/C, B $\flat$ maj7/C, A $\flat$ maj7/C, Gm9, Fm9, Cmaj7, D.S.  $\text{\textcircled{S}}$  al Coda, Coda, C, Gm9, Cmaj7, Gm9, Cmaj7, A $\flat$ maj7/G, B $\flat$ maj7/G, Cmaj7, N.C.

## RAMBLIN' ROSE

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Words and Music by NOEL SHERMAN  
and JOE SHERMAN

### Moderately

Chords: G7, C, D7, G7, C7, F, C, G7, C, F, C, C.

1. Ram-blin' Rose, \_\_\_\_\_ Ram-blin' Rose, \_\_\_\_\_ why you ram - ble \_\_\_\_\_ no one knows. \_\_\_\_\_ Wild and wind - blown, \_\_\_\_\_  
on, \_\_\_\_\_ ram - ble on, \_\_\_\_\_ When your ram - blin' \_\_\_\_\_ days are gone, \_\_\_\_\_ who will love you \_\_\_\_\_  
Rose, \_\_\_\_\_ Ram-blin' Rose, \_\_\_\_\_ why I want you, \_\_\_\_\_ heav-en knows. \_\_\_\_\_ Though I love you \_\_\_\_\_

— that's how you've grown. \_\_\_\_\_ Who can cling to \_\_\_\_\_ a Ram-blin' Rose? \_\_\_\_\_ 2. Ram-ble Rose? \_\_\_\_\_  
— with a love true, \_\_\_\_\_ when your ram - blin' \_\_\_\_\_ days are gone? \_\_\_\_\_ 3. Ram-blin' \_\_\_\_\_  
— with a love true, \_\_\_\_\_ who can cling to \_\_\_\_\_ a Ram-blin' \_\_\_\_\_

# 

Words and Music by  
PAUL WILLIAMS and  
ROGER NICHOLS

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Moderately

F Am Am7(b5) D7sus D7 Gm Am7 Gm  
 1. Talk - in' to my - self \_\_\_\_\_ and feel - in' old, \_\_\_\_\_ some - times I'd like to quit, \_\_\_\_\_ noth - in' ev - er seems to fit. \_\_\_\_\_  
 2. What I've got they used \_\_\_\_\_ to call the blues, \_\_\_\_\_ noth - in' is real - ly wrong, \_\_\_\_\_ feel - in' like I don't be - long. \_\_\_\_\_  
 3. What I feel has come \_\_\_\_\_ and gone be - fore, \_\_\_\_\_ no need to talk it out, \_\_\_\_\_ we know what it's all a - bout. \_\_\_\_\_

Am Dm7 Bbmaj7 Gm7 F To Coda ⊕ Bb Bb/C  
 Hang - in' a - round, \_\_\_\_\_ noth - ing to do but frown. \_\_\_\_\_ } Rain - y days and Mon - days al - ways get me \_\_\_\_\_  
 Walk - in' a - round, \_\_\_\_\_ some kind of lone - ly clown. \_\_\_\_\_ }  
 Hang - in' a - round, \_\_\_\_\_ noth - ing to do but frown. \_\_\_\_\_ }

1. 2.  
 F C7sus F C7sus F A7 Dm7 Bbmaj7 Gm7 C7 Fmaj7  
 down. \_\_\_\_\_ Fun - ny but it seems \_\_\_\_\_ I al - ways wind up here with you, \_\_\_\_\_

Am7 Bbmaj7 C7 A7 Dm7 Bbmaj7 Gm7 C7 Am7  
 nice to know some - bod - y \_\_\_\_\_ loves me. \_\_\_\_\_ Fun - ny but it seems \_\_\_\_\_ that it's the on - ly thing to do, \_\_\_\_\_

D.C. al Coda ⊕ Coda  
 Bbmaj7 C7sus C7 Bb Gm7 Am Bb/C F  
 run and find \_\_\_\_\_ the one who loves me. Rain - y days and Mon - days al - ways get me down.

# 

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Words by L. WOLFE GILBERT  
Music by MABEL WAYNE

Moderately

Eb Bb7 Eb  
 Ra - mon - a, I hear the mis - sion bells a - bove. \_\_\_\_\_ Ra - mon - a, they're ring - ing out our song of love. \_\_\_\_\_ I

Bb7 3 Eb 3  
 press you, ca - ress you, and bless the day you taught me to care, to al - ways re - mem - ber the ram - bling rose you wear in your

Bb7 C7  
 hair. Ra - mon - a, when day is done you'll hear my call. \_\_\_\_\_ Ra - mon - a, we'll meet be - side the wat - er fall. \_\_\_\_\_ I

Fm Abm6 Gm Ebdim Db C7 Fm Bb7 Eb  
 dread the dawn when I a - wake to find you gone. Ra - mon - a, I need you my own. \_\_\_\_\_

# REACH OUT AND TOUCH

(Somebody's Hand)

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Words and Music by  
NICKOLAS ASHFORD and  
VALERIE SIMPSON

Moderate waltz

Am7 G7 Cmaj7 Am7 Dm7 G7 C Am7 G7

Reach out and touch some-bod-y's hand, make this world a bet-ter place \_\_\_\_ if you can. Reach out and touch some-bod-y's

Cmaj7 Am7 Dm7 G7 Em7 Am7 Cmaj7 3 F

hand, make this world a bet-ter place \_\_\_\_ if you can. (Just try.) { Take a lit-tle time out of your bus-y day to  
If you see an old friend on the street and he's

F+ F6 Dm7/G Em 3 Em7 Am7 Cmaj7 F

give en - cour-age-ment to some-one who's lost the way. \_ (Just try.) Or would I be talk-ing to a stone if  
down re - mem - ber, his shoes could fit your \_ feet. \_ Just try a lit-tle kind-ness and you'll see it's

F+ F6 Dm7/G Gm7 A7 C7 F Am Dm7

I asked you to share a prob-lem that's not your own. \_\_\_\_ We can change \_ things if we start giv - ing.  
some-thing that comes ver-y nat - ur - al - ly. \_\_\_\_ We can change \_ things if we start giv - ing.

1. 2.

G9 Am7 G9 Am7 Dm7/G Cmaj7

Why don't you reach out and Why don't you (Why don't you) reach out and touch some - bod - y's hand. \_\_\_\_

From the Broadway Musical "LITTLE ME"

## REAL LIVE GIRL

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Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Moderate waltz

G Gmaj7 G6 Gmaj7 Am Am(♯7) Am7 D9 Am7 D9

Par-don me, miss, but I've nev-er done this with a real live girl. \_\_\_\_ Strayed off the farm with an

Am7 D9 G6 G13 G7(♯5)

ac - tu - al arm - ful of real live girl. \_\_\_\_ Par - don me if your af - fec - tion - ate squeeze.

C6/9 F7(♯11) G B♭dim7 Am7 D7 Am7 D7

Fogs up my gog - gles and buck - les my knees, I'm sim - ply drowned in the sight and the sound and the

B7(♯5) B7 E7(♭9) E7 Em7 A9 Am7 D7 G C6 G C6 G

scent \_\_\_\_ and the feel \_\_\_\_ of a real \_\_\_\_ live \_\_\_\_ girl. \_\_\_\_



# REACH OUT, I'LL BE THERE

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Words and Music by  
BRIAN HOLLAND, LAMONT DOZIER  
and EDDIE HOLLAND

**Moderate rock**

Em B

1. Now if you feel that you can't go on —

Am7 C D

— be-cause all of your hope is gone, — and your life is filled with much con-fu - sion un-til hap-pi-ness — is just an il - lu -

Am7 C D

— sion, and your world — a-round — is crumb-lin' down, —

G/B G B7/D#

(Spoken:) Come on girl, reach out for me. Reach out for me. —

dar - lin': — (Reach out, — reach out. —

**Chorus:**

B7/F# N.C. B Em/B Em B

— ) I'll be there —

{ with a love — that will shel-ter you. — And }

{ to love — and com-fort you. — And }

{ to give you all the love you need. — }

Em/B Em B B

I'll be there, —

{ with a love — that will see you through. —

{ to cher-ish and care for you. —

{ you can al - ways de-pend on me. —

1.2. D.S. § 3.4. etc. Repeat and fade

**Verse 2:**  
When you feel lost and about to give up  
'Cause your best just ain't good enough,  
And you feel the world has grown cold,  
And you're drifting out all on your own,  
And you need a hand to hold,  
Darling: (reach out.)  
**Spoken:** Come on girl, reach out for me.  
**Sung:** (Reach out.) Reach out for me.  
(To Chorus:)

**Verse 3:**  
I can tell the way you hang your head  
You're without love, and now you're afraid.  
And through your tears you look around,  
But there's no peace of mind to be found.  
**Spoken:** I know what you're thinkin'.  
You're alone now; no love of your own but,  
(Reach out.)  
**Spoken:** Come on girl, reach out for me.  
**Sung:** (Reach out.) Reach out for me.  
(To Chorus:)

# RED RIVER VALLEY

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TRADITIONAL

**Slow**

F F7 Bb F C7 F

From this val - ley, they say, you are go-ing. I shall miss your sweet face and your smile. Just be - cause you are wea - ry and

Bb F C7 F C7 F

tir - ed, you are chang - ing your range for a while. Then come sit here a - while ere you leave us. Do not

D7 Gm7 C7 F F7 Bb C7 F

has - ten to bid us a - dieu. Just re - mem - ber the Red Riv - er Val - ley and the cow - boy who loves you so true.

From the Paramount Picture "FOUL PLAY"  
**READY TO TAKE A CHANCE AGAIN**

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Words by NORMAN GIMBEL  
 Music by CHARLES FOX

**Moderato**

*Verse 1:*

Am E/G# A/G A7 Dm Dm/C

1. You re - mind me I live in a shell, safe from the past, and do-in' o - kay, but not ver - y well.

F/G G9 F/G G9 C G/B Gm/Bb A7sus A7 Dm

No jolts, no sur - pris - es, no cri - sis a - ris - es; my life goes a - long as it should, it's

*Chorus:*

Dm7/C Bm7(b5) Bm7(b5)/E E7(b9) Am7 Dm7 F/G G/F

all ver - y nice, but not ver - y good. And I'm read - y to take a chance a - gain. Read - y to put my love

C/E Am/E E7/G# Am Am/G C7(b5)/Gb Fmaj7 Em7 Dm7 Em7 Dm7 F/G

on the line with you. Been liv - ing with noth - ing to show for it; you get what you get when you go

*To Coda* ⊕

G/F C/E Fmaj7 E/G#

for it, and I'm read - y to take a chance a - gain with you.

2. When she left

*D.S. al Coda*

E/G# A/G A7 Dm Dm7/C Bm7(b5) Bm7(b5)/E E7(b9)

me in all my des - pair, I just held on; my hopes were all gone, then I found you there. And I'm

⊕ *Coda*

Fmaj7 F#m7(b5) C/G E/G# Am7

a - gain, read - y to take a chance a - gain with you, with you.

**RELEASE ME**

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Words and Music by  
 EDDIE MILLER, DUB WILLIAMS  
 and ROBERT YOUNT

**Moderately slow**

F Fdim Bb6 F F7 Bb C7 Gm C7 F C7 F Fdim

1. Please re - lease me, let me go, for I don't love you an - y - more. To waste our  
 2. I have found a new love dear, and I will al - ways want her near. Her lips are  
 3. Please re - lease me, can't you see, you'd be a fool to cling to me. To live a

Bb6 F F7 Bb F C7

lives would be a sin. Re - lease me and let me love a - gain. gain.  
 warm while yours are cold. Re - lease me and my dar - ling, let me go.  
 lie would bring us pain. So re - lease me and let me love a -



# RED SAILS IN THE SUNSET

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Lyric by JIMMY KENNEDY  
Music by HUGH WILLIAMS

*Moderate beguine*

*To Coda* ⊕

G C Cm6 G G#dim7 Am7 D7 Am7 D7 G

1.3. Red sails in the sun - set way out on the sea, oh car - ry my loved one home safe - ly to me.  
2. He sailed at the dawn-ing, all day I've been blue. Red sails in the sun - set, I'm trust-ing in

you. Swift wings you must bor-row; make straight for the shore. We mar-ry to - mor-row, and he goes sail-ing no more. —

⊕ *Coda*

Am7 D7 G G#dim7 Am7 D7 Am7 D7 G Am7 D7 G Am7 D7 G

home safe-ly to me, oh car - ry my loved one home safe-ly to me, home safe-ly to me, home safe-ly to me.

*D.C. al Coda*

# RESPECT

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Words and Music by  
OTIS REDDING, JR.

*Moderate rock*

*Verse:*

C F C F G F

1. What \_ you want, ba - by, I got.

G F G F

What \_ you need, do you know I got it? All I'm ask - in' is for a lit - tle re -

*Chorus:*

C7 F7 C7

spect when you come home, hey, ba - by when you come home, — mis -

(Just a lit - tle bit, just a lit - tle bit. Just a lit - tle bit,

1.2. D.S. 1.3.

F7 F7 F#m7 B F#m7

ter. just a lit - tle bit.) ter. just a lit - tle bit.) (*Inst. solo ad lib.*)

D.S. 3. al Coda

⊕ *Coda*

G7 F7 C7 F7

ter. just a lit - tle bit.) R - e - s - p - e - c - t; find out what it means \_ to me.

C7 F7 C7 F7

R - e - s - p - e - c - t; take out t - c - p. A lit - tle re - spect, (Just a lit - tle bit, just a lit - tle bit.)

*Repeat and fade*

*Verse 2:*  
I ain't gonna do you wrong  
While you gone.  
I ain't gonna do you wrong  
'Cause I don't wanna.  
All I'm askin' is for a little respect.  
(To Chorus:)

*Verse 3:*  
I'm out to give you  
All my money.  
But all I'm askin' in return, honey,  
Is to give me my proper respect  
When you get home.  
(To Chorus:)

*Verse 4:*  
Ooh, your kisses, sweeter than honey.  
But guess what; so here's my money.  
All I want you to do for me  
Is give you some here  
When you get home.  
(To Chorus:)



From "ALL IN THE FAMILY"  
**REMEMBERING YOU**

Words by CARROLL O'CONNOR  
 Music by ROGER KELLAWAY

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Moderately (♩ = 3/4)

Got a feel-in' it's all o - ver now, \_\_\_\_\_ all o - ver now we're through. \_\_\_\_\_ And to - mor - row I'll be lone - some. \_\_\_\_\_

re - mem - ber - ing you. \_\_\_\_\_ Got a feel-in' the sun will be gone, \_\_\_\_\_ the day will be long and blue. \_\_\_\_\_

\_\_\_\_\_ And to - mor - row I'll be cry - in' \_\_\_\_\_ re - mem - ber - ing you. \_\_\_\_\_ There's a far-a-way \_\_\_\_\_

look in your eye when you try to pre-tend to me \_\_\_\_\_ that ev - 'ry - thing is the \_\_\_\_\_

same as it used to be. \_\_\_\_\_ I see it's all o - ver now, \_\_\_\_\_ all o - ver now we're through. \_\_\_\_\_

\_\_\_\_\_ And to - mor - row I'll be start - in' \_\_\_\_\_ re - mem - ber - ing you. \_\_\_\_\_ Got a feel-in' it's \_\_\_\_\_

\_\_\_\_\_ 1. \_\_\_\_\_ F F7 Fdim Bbm6 F Db7 C7 3 \_\_\_\_\_

\_\_\_\_\_ 2. \_\_\_\_\_ F 3 D7 G7 C7 3 F 3 Ebm D7 G7 C7 3 F Db7 F6/9 \_\_\_\_\_

sad be-cause we're part - in', \_\_\_\_\_ re - mem - ber - ing, con - so - late my heart in, \_\_\_\_\_ re - mem - ber - ing you. \_\_\_\_\_

**ROMANCE**

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A. RUBENSTEIN

Moderately

C B C Gdim G7 Dm G7 Cdim C Cdim C C#dim G7 Cdim C

Dm G7 Ddim C Dm D7 G7 C Dm7 G7

C Dm7 G7 C F E Am Dm7 G7 C

# RESPECT YOURSELF

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Words and Music by  
MACK RICE and  
LUTHER INGRAM

Moderate rock

Cm7

1.3.

2.4.

1. Now if you

Verse:

Cm7

dis - re - spect \_ ev - 'ry - bod - y that you run in - to, \_

how in the world do you think an - y -

bod - y 'sposed to re - spect you? \_

If you don't give a heck a - bout the man with the Bi - ble in his

hand, just get out the way, and let the gen - tle - man do his thing. \_

You the kind of gen - tle - man that

wants ev - 'ry - thing their way; \_

take the sheet off your face boy, it's a brand new day. \_

Re - spect your - self, \_

Chorus:

E♭6

Cm7

E♭6

G7

\_ (nah, nah, nah, nah, \_ nah:) re - spect your - self, \_ (re, re, re, re. \_ ) If you don't re - spect your - self ain't no - bod - y

F7

E♭6

Cm7

E♭6

Cm7

E♭6

Cm

1. D.C.

gon - na give a good, good hoot, \_ nah, nah, nah. Oh, \_ oh, re - spect your - self, \_

re - spect your - self, \_

2.

Cm

2.

3.

Re -

Cm7

E♭6

1.2.3.

Cm7

E♭6

4.

Cm7

E♭6

Cm

spect your - self, \_

re - spect your - self, \_

Re - spect your - self, \_

Verse 2:

If you're walking around thinking that the world owes you something 'cause you're here,  
You're going out the world backward like you did when you first came here.  
You keep talkin' 'bout the president, you wanna stop air pollution.  
Put your hand on your mouth when you cough; that'll help the solution.  
You cuss around women, you don't even know their name,  
Then you're dumb enough to think that it makes you a big ol' man.

(To Chorus:)

# RIBBON IN THE SKY

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Words and Music by  
STEVIE WONDER

**Slowly**

Em7 F#m7 B7sus Em7 F#m7 B7sus

1. Oh, so long for this night I prayed that a star would guide you my way to share  
 lowed, may I touch your hand, and if pleased may I once a - gain so that  
 not a co - in - ci - dence, and far more than a luck - y chance but what

Em7 F#m7 B7sus Em9 G/A Cmaj7 G/A

with me this spe - cial day where a rib - bon's in the sky for our love. 2. If al -  
 you too will un - der - stand there's a  
 is that was al - ways meant is our

Em9 G/A Dmaj7 Em9 G/A A7sus Bb7sus

rib - bon in the sky for our love. 3. This is rib - bon in the sky for our love, love. We can't lose

Fm7 Gm7 C7sus Fm7 Gm7 C7sus Fm7

with God on our side. We'll find strength in each tear we cry. From now on it will be

Gm7 C7sus Fm9 Ab/Bb Gm7(b5) C9 Fm9 Ab/Bb Eb(9)

you and I and our rib - bon in the sky, rib - bon in the sky, a rib - bon in the sky for our love.

# RING OF FIRE

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By MERLE KILGORE and JUNE CARTER

**Bright tempo**

*Verse:*

Bb Eb Bb Eb Bb Eb Bb Eb

Love is a burn - ing thing, and it makes a fier - y ring.  
 taste of love is sweet when hearts like ours beat.

Bb Eb Bb Eb Bb F7 Bb

Bound by wild de - sires, I fell in - to a ring of fire.  
 I fell for you like a child. Oh, but the fire went wild.

*Chorus:*

F7 Eb Bb F7 Eb Bb F7 Bb

I fell in - to a burn - ing ring of fire I went down, down, down, and the flames went high - er. And it burns, burns,

F7 Bb F7 Bb F7 Bb F7 Bb

burns, the ring of fire, the ring of fire. The fire. And it burns, burns,

F7 Bb F7 Bb F7 Bb F7 Bb

burns, the ring of fire, the ring of fire, the ring of fire, the ring of fire.



# RIDERS ON THE STORM

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Words and Music by  
THE DOORS

Moderate rock

Em A Em A Em A Em A Am Bm7/A C/A D/A Em A

Rid-ers on the storm, \_ rid-ers on the storm, \_ in - to this house we're born. In - to this world we're thrown

To Coda ⊕

Em A D C Em A Em7 A Em A Em7 A

like a dog with-out a bone, an act-or out on loan, rid-ers on the storm. \_ There's a kil-ler on the road, \_ his brain is got-ta love your man, \_ girl, you

Em A Em7 A Am Bm7/A C/A D/A Em A Em7 A D

squirm-ing like a toad. \_ Take a long hol-i - day, let your chil-dren play. If you give this man a ride, sweet got - ta love your man. \_ Take him by the hand, make him un - der-stand. The world on you de-pends, our

C Em A Em A Em A Em7 A 1. Em A Em7 A

fam - i - ly will die, kil-ler on the road. \_ Girl, you life will nev-er end. You got-ta love your man. \_

2. D.C. al Coda ⊕ Coda

Em A Em7 A Em7 A Em7 A

Em A Em7 A Em9 A Em9 A Em9

Rid - ers on the storm; \_ rid - ers on the storm. \_

Repeat ad lib. and fade

# THE ROCK 'N' ROLL WALTZ

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By ROY ALFRED  
and SHORTY ALLEN

Moderate waltz (♩ =  $\frac{3}{4}$ )  
Verse:

C F C G7 C F

One night I was late, came home from a date, slipped out of my shoes at the door. \_ Then from the front room I heard a jump tune. I

C G7 C F C G7 C G7 C7

looked in and here's what I saw. \_ There in the night was a won-der-ful scene. Mom was danc-ing with Dad to my rec-ord ma-chine. \_

F C G D7 G7 Chorus: C F

And while they danced on-ly one thing was wrong. They were try-ing to waltz to a rock and roll song. One, two and then rock, one, two and then roll,

C G7 C F C G7 C

they did the rock and roll waltz. \_ Rock, two, three, roll, two, three, it looked so cute to me. I love the rock and roll waltz. \_

## RISE

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By ANDY ARMER  
and RANDY BADAZZ

**Moderately**

**Fm7 Bbm7 Gbmaj7**

1. We've all got to rise \_\_\_\_\_ and reach up for the sky, \_\_\_\_\_ not let life pass us by \_\_\_\_\_ not let life  
(2.) shine \_\_\_\_\_ and do the best we can, \_\_\_\_\_ reach out to un - der - stand, \_\_\_\_\_ reach out a  
(3.) rise \_\_\_\_\_ and fly to oth - er lands, \_\_\_\_\_ a - way from all our plans, \_\_\_\_\_ and find what

**Cbmaj7 Bbm7 Abmaj7 Gb E Eb** *Fine*

seem so shy. \_\_\_\_\_ If you just be - lieve, \_\_\_\_\_ you will re - al - ize, \_\_\_\_\_ you will sense it's time \_\_\_\_\_ we've all got to rise.  
help - ing hand. \_\_\_\_\_ If you just be - lieve, \_\_\_\_\_ we are what we seem, \_\_\_\_\_ hid - ing from our - selves, \_\_\_\_\_ hid - ing from our dreams.  
peace we can. \_\_\_\_\_ If you just be - lieve, \_\_\_\_\_ you will re - al - ize, \_\_\_\_\_ you will sense it's time \_\_\_\_\_ we've all got to rise.

**1. Gm7 C7(#5) 2. Eb9 Eb7 Abmaj7 G11 C7(#9) C7(#5) Abmaj7 3 Dm7/G**

2. We all need to Rise and shine, \_\_\_\_\_ reach up for the sky, \_\_\_\_\_ let your life \_\_\_\_\_ live in-side your mind.

**Ab Ebm7 D7/Ab Dbmaj9 Cm7 F9 F#m9 B9 Emaj9 A7(b5) C7 Gb7**

Fly a - way \_\_\_\_\_ and find who you are, and \_ just find your own star and shine. 3. We've all got to

*D.S. al Fine*

(We're Gonna)  
**ROCK AROUND THE CLOCK**

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Words and Music by  
MAX C. FREEDMAN and  
JIMMY DE KNIGHT

**Moderate swing rock** (♩ = ♩<sup>3</sup>)

**F N.C. E7 F N.C. 3 E7 F N.C. 3**

One, two, three o'clock, four o'clock rock. Five, six, sev-en o'clock, eight o'clock rock. Nine, ten, e - lev-en o'clock,

**C7 F**

twelve o'clock rock. We're gon-na rock a-round the clock to-night. 1. Put your glad rags on and join me hon. \_\_\_\_\_ We'll  
clock strikes two and three and four, \_\_\_\_\_ if the  
chimes ring five and six and sev - en, we'll be

**F7 Bbm7 F**

have some fun when the clock strikes one, \_\_\_\_\_  
band slows down we'll yell for more. \_\_\_\_\_ We're gon-na rock a-round the clock to - night. \_ We're gon-na rock, rock, rock till broad day-light. \_ We're gon-na  
rock - in' up in sev - enth heav - en. }

**Bb C7 1. 2. 3. 4. F 5. N.C. F**

rock, we're gon-na rock a-round \_\_\_\_\_ the clock \_ to-night. \_\_\_\_\_ 2. When the \_\_\_\_\_  
3. When the \_\_\_\_\_

**Verse 4:**

When it's eight, nine, ten, eleven too,  
I'll be going strong and so will you.  
We're gonna rock around the clock tonight.  
We're gonna rock, rock, rock till broad daylight.  
We're gonna rock, we're gonna rock around the clock tonight.

**Verse 5:**

When the clock strikes twelve, we'll cool off,  
Then start a-rockin' 'round the clock again.  
We're gonna rock around the clock tonight.  
We're gonna rock, rock, rock till broad daylight.  
We're gonna rock, we're gonna rock around the clock tonight.



# 

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Words by SAM M. LEWIS  
and JOE YOUNG  
Music by JEAN SCHWARTZ

**Moderately**

C Dm7 Ebdim7 C/E Ebdim7 Dm7 G7 G9 Gdim7 G9 Dm7 G7

Rock - a - bye your ba - by with a Dix - ie mel - o - dy. When you croon, -

Dm7 G7 C Am D9 G7 Dm A+ Dm7 G9

croon a tune from the heart of Dix - ie. Just hang my cra - dle, Mam-my mine -

C Em7 A9 G Am7 D G7 Dm7 G7 D9 G7

right on that Ma-son - Dix-on Line, and swing it from Vir - gin - ia to Ten-nes-see with all the love that's in ya.

C Dm7 Ebdim7 C/E Ebdim7 Dm7 G7 G9 Dm7 G7 Dm7 G7 F7

"Weep no more my la - dy;" sing that song a - gain for me, and "Old Black Joe," just as though you

E7 D/E Em7(b5) E7 A7 A7(#5) A7 D7

had me on your knee. A mil-lion ba-by kiss-es I'll de - liv - er the min-ute that you sing the

Ebdim7 C Dm7 Ebdim7 C/E E7/G# Am D9 G7 C

"Swan-ee Riv - er;" Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

## ROSES ARE RED (My Love)

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By AL BYRON  
and PAUL EVANS

**Moderately**

C G7 C F G7 C C7

A long, long time a - go on grad - u - a - tion day you hand-ed me your book, I signed this way: } Ros-es are  
through high school and when the big day came, I wrote in - to your book next to my name: }  
lit - tle girl? She looks a lot like you. Some-day some boy will write in her book too: }

**Chorus:**

F C Am F G7 C C7

red, my love, vi'-lets are blue, sug-ar is sweet, my love, but not as sweet as you. We dat-ed you.

3. Fine F G G7 C C7 F G7 C F7

you. Then I went far a-way, and you found some-one new. I read your let - ter, dear, and I wrote back to

G7 C7 F C Am F G7 C D.S. al Fine N.C.

you: Ros-es are red, my love, vi'-lets are blue, sug-ar is sweet, my love. Good luck, may God bless you. Is that your



From "RUBY GENTRY"

## RUBY

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Music by HEINZ ROEMHELD

*Slowly*

G7(♯5) C Cmaj7<sub>3</sub> C♯dim7 Gm7 G7(♯9) Em Em7 Am

They say, Ru-by, you're like a dream, not al-ways what you seem, and though my heart may  
say, Ru-by, you're like a song; you don't know right from wrong. And in your eyes I  
say, Ru-by, you're like a flame, in-to my life you came. And though I should be-

*To Coda* ⊕ 1. Fmaj7 Fm(♯7) C+ C6 Dm7(♭5) G7(♯5)<sub>3</sub> Cmaj7 Dm7 G7(♭9)

break when I a-wake, let it be so, I on-ly know, Ru-by, it's you. They  
see heart-aches for me, but from the start, who stole my  
ware, still I don't care, you thrill me so, I on-ly

2. Dm7(♭5) G7(♯5)<sub>3</sub> C6 Dm7 E♭dim7 C/E Fm G7(♯5)<sub>3</sub> Cmaj7 C6

heart? Ru-by, it's you. I hear your voice and I must come to you, I

*D.S. al Coda* Fm Fm6<sub>3</sub> Dm7 G7 G7(♯5)

have no choice, what else can I do? They

⊕ *Coda* Fm G7(♯5)<sub>3</sub> C6

know, Ru-by, it's you.

## (I Never Promised You a) ROSE GARDEN

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JOE SOUTH*Moderately bright country*  
*Chorus:*

Am D G Am D

I beg your par-don, I nev-er prom-ised you a rose gar-den. A-long with the sun-shine, there's got to be a lit-tle

G C C+ Am D

rain some-time. When you take you got to give so live and let live or let go, oh, oh, oh, I beg your par-don,

1. *To Next Strain* 2. *etc. Repeat ad lib. and fade* Verse: G

I nev-er prom-ised you a rose gar-den. I could I beg your prom-ise you things like big dia-mond rings but you  
sweet talk-ing you could make it come true I would

Am D 1. 2. Am

don't find ros-es grow-ing on stalks of clo-ver, so you bet-ter think it o-ver. 2. When it's So smile for a-while and  
give you the world right now on a sil-ver plat-ter, but what would it mat-ter.

D Bdim E Am C D *D.S. al Coda*

let's be jol-ly, love should-n't be so mel-an-chol-y, come a-long and share the good times while we can. I beg your

# ROCK WITH YOU

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Words and Music by  
ROD TEMPERTON

Moderate rock

Verse:

Em9 G/A Bm7 Em9

Girl, close your eyes, let that rhy-thm get in - to you. Don't try to fight -  
Out on the floor, there ain't no - bod - y there but us. Girl, when you

Bm7 Gmaj7 F#m7

it, there ain't noth - in' that you can do. Re - lax your mind,  
dance there's a mag - ic that must be love. Just take it slow,

Cmaj7 G/A Em7 F#m7 Gmaj7 N.C.

'cause lay back and groove with to mine. You got - ta feel that heat. And  
we got so far go. When you

Chorus:

Em7 F#m7 Gmaj7 A Em9 A B

{ we can } ride the boog - ie, share that beat of love. I wan - na rock with you, (all night.)  
{ we're gon - na }

Em9 A C/D Em9 A B G/A A G/A A

Dance you in - to day, I wan - na rock with you, We're gon - na rock the night - a - way.  
(sun - light.) (all night.)

[2. To Next Strain] [3.4. etc. Repeat ad lib. and fade] Bridge:

G/A A G/A A Bm7 E7

And when the groove is dead and gone, (yeah,)

Gmaj7 D/F# Cmaj7 G/A A G/A A

you know that love sur - vives, so we can rock for - ev - er on. I wan - na

D.S. %

# ROMEO AND JULIET

(Love Theme)

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TSCHAIKOWSKY

Slowly

F C7 F E7 A7 D7 Bbm6 C7 F Gm D7

Cm7 F#dim7 Gm D7 Gm A7 Gm Am E7 C+ F Am E7 Am F7 A C7 F6 Cm7 C#dim Dm

C C7 Ddim F C7 F E7 A7 D7 Bbm6 C7 F

# ROSE OF WASHINGTON SQUARE

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Lyric by BALLARD MacDONALD  
Music by JAMES F. HANLEY

Moderately

B $\flat$  D $\flat$ dim Cm7 F9 Cm7 F9 B $\flat$   
 Rose \_\_\_\_\_ of Wash - ing - ton Square, \_\_\_\_\_ a flow - er so fair \_\_\_\_\_ should blos - som where the  
 D7 D7( $\sharp$ 5) D7 Gm Gm6 C7  
 sun shines. Rose, \_\_\_\_\_ for na - ture did not mean \_\_\_\_\_ that you should blush un - seen, \_\_\_\_\_ but be the  
 F7 B $\flat$  D $\flat$ dim Cm7 F9 Cm7  
 queen of some fair gar - den. Rose, \_\_\_\_\_ I'll nev - er de - part, \_\_\_\_\_ but dwell in your heart \_\_\_\_\_  
 F9 D7( $\flat$ 9) Gm C9 B $\flat$ /F  
 \_\_\_\_\_ your love to care. \_\_\_\_\_ I'll bring the sun - beams from the heav - ens to you, and give you kiss - es that  
 G7 C7 F7 1. B $\flat$  G $\flat$ 7 Cm7 2. F7( $\sharp$ 5) B $\flat$  Cm7 F7( $\flat$ 9) B $\flat$   
 spar - kle with dew, my Rose \_\_\_\_\_ of Wash - ing - ton Square. \_\_\_\_\_ Square. \_\_\_\_\_

# 'ROUND HER NECK SHE WEARS A YELLOW RIBBON

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TRADITIONAL

Moderate two-beat

E $\flat$  F7 B $\flat$ 7  
 'Round her neck she wears a yel - low rib - bon, she wears it in the win - ter and the sum - mer, so they say.  
 E $\flat$  B $\flat$ 7 E $\flat$  A $\flat$ dim7 E $\flat$   
 If you ask her, "Why the dec - o - ra - tion?", she'll say, "It's fur my lov - er who is fur, fur a - way." Fur a -  
 A $\flat$  A $\flat$ dim7 E $\flat$ /B $\flat$  E $\flat$  A $\flat$  F7 A $\flat$ m6/C $\flat$  B $\flat$ 7 E $\flat$   
 way, fur a - way; if she is milk - ing cows or mow - ing hay, 'round her neck she  
 A $\flat$  E $\flat$ /G B $\flat$ 7 1. E $\flat$  A $\flat$ m6/E $\flat$  E $\flat$  2. E $\flat$  A $\flat$ m6/E $\flat$  E $\flat$   
 wears a yel - low rib - bon, she wears it fur her lov - er who is fur, fur a - way. fur, fur a - way.



# ROUTE 101

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Music by JUAN CARLOS CALDERON

Moderately bright

Musical score for "Route 101" in G major, 12/8 time. The score consists of six staves of music. Chord progressions are indicated above the notes. The key signature has one sharp (F#). The tempo/style is "Moderately bright".

Chord progressions (from top to bottom):

- Staff 1: Dm7, Em7, Dm7, Em7, Dm7
- Staff 2: Em7, Dm7, Fm7(b5) B7(#5), Em7, A9, Em7
- Staff 3: E/F# B7(b5), Em7, A9 A7(#5), Dm7, G7 (1.), G7 (2.)
- Staff 4: Dm7, Em7, Fm7, Gm7, G#m7, Bbm7, Bm7, C#m7, Dm7, Em7
- Staff 5: Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7, Em7, Dm7
- Staff 6: Fm7, Bb13, Fm7, Bb13, Dm7, Em7, Dm7, Em7. *Repeat and fade*

# ROW ROW ROW

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Words by WILLIAM JEROME  
Music by JIMMIE V. MONACO

Brightly

Musical score for "Row Row Row" in G major, 2/4 time. The score consists of four staves of music with lyrics. Chord progressions are indicated above the notes. The key signature has one sharp (F#). The tempo/style is "Brightly".

Lyrics:

And then he'd row, row, row, way up the riv - er he would row, row, row. A hug he'd give her, then he'd

kiss her now and then. She would tell him when. He'd fool a - round and fool a - round and then they'd kiss a - gain. And then he'd

row, row, row. A lit - tle fur - ther he would row, oh, oh, oh, oh! Then he'd

drop both his oars, take a few more en - cores, and then he'd row, row, row.

Chord progressions (from top to bottom):

- Staff 1: G, D7, G, C, E7, Am, A7
- Staff 2: D7, G6, F#7, G6, G#dim7, D7 N.C.
- Staff 3: G, D7, G, Am, E7, Am
- Staff 4: C, Cm6, G, A7, Am7, D7, G

From the Videocraft Musical Spectacular "RUDOLPH, THE RED-NOSED REINDEER"

## RUDOLPH, THE RED-NOSED REINDEER

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Words and Music by  
JOHNNY MARKS

**Rubato** Dm7 Em7 G7 C Dm7 Em7 G7 C Bm7 E7

You know Dash-er and Danc-er and Pranc-er and Vix-en, Com-et and Cu-pid and Don-ner and Blitz-en; but do you re -

**Brightly** Am7 D7 G7 C Cdim G7

call the most fa - mous rein-deer of all? Ru-dolph The Red - Nosed Rein - deer had a ver - y shin - y nose,

G7(♯5) C Cdim

and if you ev - er saw it, you would e - ven say it glows. All of the oth - er rein - deer used to laugh and call him

G7 C C7 F C

names. They nev - er let poor Ru - dolf join in an - y rein - deer games. Then one fog - gy Christ-mas Eve,

Dm7 G7 C C♯dim G/D E7 Am D7 G7 C

San - ta came to say: "Ru - dolf, with your nose so bright, won't you guide my sleigh to - night?" Then all the rein - deer

Cdim G7 C

loved him, as they shout-ed out with glee: "Ru-dolph The Red - Nosed Rein - deer, you'll go down in his - to - ry."

## RUM AND COCA COLA

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Words by MOREY AMSTERDAM  
Additional Lyrics by AL STILLMAN  
Music by JERI SULLAVAN and PAUL BARON

**Moderately** Verse: C F C C♯dim G7 G9 Dm7 G7

1. If you ev - er go to Trin - i - dad\_ they make you feel so ver - y glad. Ca - lyp - so sing and  
vis - i - tor to Trin - i - dad\_ can have good time he nev - er had. If he come just for

Dm7 G7 G6 G7 C Chorus:

make up rhyme; guar - an - tee you one good real fine time. } Drink-in' rum and co - ca co - la; go down "Point Koo -  
rest o - kay. Then he lie a - round in sun all day. }

Dm7 G7 Dm7 G7 D9 G7 C F C 1. 2. F

- mah-nah," both moth - er and daugh-ter sing - in' for the Yan - kee dol - lar. 2. An - y

C G7 C

Drink-in' rum and co - ca co - la, rum and co - ca co - la.



# SANTA CLAUS IS COMIN' TO TOWN

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Words by HAVEN GILLESPIE  
Music by J. FRED COOTS

Moderately bright (♩ = 120)

C C/E F Fm C C7 F Fm C Am Dm G7 C

You bet-ter watch out, you bet-ter not cry. Bet-ter not pout, I'm tell-ing you why: San-ta Claus is com-in' to town.  
mak-in' a list, and check-ing it twice. Gon-na find out who's naught-y and nice.

1. 2.

G7 C7 F C7 F D7 G G#dim7 Am7 D7

He's He sees you when you're sleep-ing. He knows when you're a - wake. He knows if you've been bad or good, so be good for good-ness

G7 G+ C C/E F Fm C C7 F Fm C Am Dm7 G7 C

sake. Oh, you bet-ter watch out, you bet-ter not cry. Bet-ter not pout, I'm tell-ing you why: San-ta Claus is com-in' to town.

# MERRY CHRISTMAS, DARLING

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Lyric by FRANK POOLER  
Music by RICHARD CARPENTER

Rubato

Cm7 Dm7 Gm7 Cm7 F7 Bb Gm Gb+ Bb/F C/E Cm7 F

Greet-ing cards have all been sent, the Christ-mas rush is through, but I still have one wish to make, a spe-cial one for you;

Moderately slow

Bbmaj9 Cm/Bb Bbmaj9 Fm7 Bb7sus Eb F/Eb Dm7 Gm7 Cm7 Dm Cm F

Mer-ry Christ-mas dar-ling. We're a-part that's true, but I can dream and in my dreams, I'm Christ-mas-ing with you.

Bbmaj9 Cm/Bb Bbmaj9 Fm7 Bb7sus Eb F/Eb Dm7 Gm7 Cm/Eb Ebm6 Ab7

Hol-i-days are joy-ful. There's al-ways some-thing new. But ev-'ry-day's a hol-i-day, when I'm near to you. The \_

Db Eb/Db Cm7 Fm Bbm7 Eb7 Ab Fm Fm/E Fm7/Eb F9

lights on my tree, I wish you could see, I wish it ev - 'ry day. The logs on the fire fill me with de-sire,

To Coda

Bb Cm Dm Cm7 F Bbmaj9 Cm/Bb Bbmaj9 Fm7 E7(b5) Eb F/Eb Dm7 Gm7

to see you and to \_ say; that I wish you Mer-ry Christ-mas, Hap-py New Year too; I've just one wish on this Christ-mas Eve;

D.S. al Coda

Cm7 F7 Bb Ab7

I wish I were with you. The \_

Coda

Cm F Eb Dm7(b5) G7 Cm7 F7 Bb

I wish I were with you, I wish I were with you.



## SAIL ON

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Words and Music by  
LIONEL RICHIE

Moderately slow

**Chorus:**

1. Sail on down the line 'bout-a half a mile or so, and-a don't real-ly wan-na know - a  
2.3. Sail on down the line, ain't it fun-ny how the time can go on - a friends say they told me so, but it

**Verse:**

where you're go - in'.  
does - n't mat - ter.

May-be once or twice, you see,  
It was plain to see that a

time af - ter time I tried a to,  
small town boy like me just - a

**Bridge:**

to hold on to what we got, but a now you're go - in'.  
was - n't your cup of tea, It was wish - ful think - in'.

**Chorus:**

and I don't mind a-bout the things you're gon - na say, Lord, I gave all my mon-ey, and my time.  
I gave you my heart and I tried to make you hap - py, and you gave me noth-in' in re - turn.

**Verse:**

You know, it ain't so I know it's a shame, but I'm giv - in' you back your name,  
hard to say: "Would you please just go a - way,"

**Chorus:**

yeah, yeah. Yes, I'll be on my way,  
yeah, yeah. { I've thrown a - way the blues, } I won't be back to stay,  
2.3. I'm tired of be - in' used,

**Bridge:**

I guess I'll move a long, I'm look - in' for a good time.  
I want ev - er - y - one to know I'm look - in' for a good time.

**Chorus:**

good time, whoa, oh, sail on, hon - ey,  
Sail on, su - gar,

*Repeat ad lib. and fade*

**Chorus:**

good times nev - er felt so good. Sail on.  
good times nev - er felt so good.

# SAM, YOU MADE THE PANTS TOO LONG

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Words by FRED WHITEHOUSE and MILTON BERLE  
Adapted from "Lord You Made the Night Too Long"  
by SAM M. LEWIS and VICTOR YOUNG

**Moderately** (♩ = ½) Cm G7 C7 Gm7 Cdim C7 F9

You made the coat and vest fit the best. — You made the lin - ing nice and strong, but Sam, —

A♭9 G7(♯5) Cm D7(♭9) G7 Cm G7 C7 Gm7 Cdim

you made the pants too long. — You made the peak la - pel — look so swell. — So who am I to say you're

C7 F9 A♭9 G7(♯5) Cm A♭7 Cm D7 G Em

wrong? But Sam, — you made the pants too long. — They got a belt and

Am D7 G Em Am D7 B♭ Gm Cm F7

they got sus-pend - ers. So what can they lose? — But what good are belts — and what good sus-pend - ers,

B♭ G7 Cm G7 C7 Gm7 Cdim

when the pants are hang-ing o - ver the shoes? — You feel a win - ter breeze — up and down the knees; the belt is where the tie be -

C7 F9 G7 A♭9 G9 Cm D7(♭9) G7 Cm A♭7 Cm

longs 'cause Sam, Sam, — Sam, you made the pants too long! — You made the long! —

From the M-G-M Motion Picture "SAN FRANCISCO"

## SAN FRANCISCO

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Lyric by GUS KAHN  
Music by BRONISLAU KAPER  
and WALTER JURMANN

**Moderately bright** To Coda ⊕ 1. C Am Em

San Fran - cis - co, o - pen your gold - en gate. You let no strang - er wait

San Fran - cis - co, here is your wan - der - ing one

San Fran - cis - co, wel - come me home — a - gain.

2. Dm7 A♭(♭5) G7 C/G D7 G7 C F7 C

out - side your door. — say - ing, "I'll wan - der no more." —

Em F♯m7(♭5) B7(♯5) B7 Em A7 G E♭dim7 Em Am7 D7

Oth - er plac - es on - ly make me love you best. Tell me you're the heart of all the

D.C. al Coda ⊕ Coda

G7 Dm/A B♭7 G7/B C Am F6 F F6 D7 G7 C

gold - en west I'm com - ing home — to go roam - ing no more.

# SANTA LUCIA

(Here In The Twilight)

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English Lyrics by  
HOWARD JOHNSON

*Allegretto poco mosso*

Twi - light is draw - ing near, bright stars will soon ap - pear. Come out and meet me dear, I want you  
Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to, Pla - ci - da è l'on - da, Pro - spe - ro è il

bad - ly. Each star that's in the sky, twink - les for you and I. Don't leave me here to sigh,  
ven - to; Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to, Pla - ci - da è l'on - da,

I love you mad - ly. San - ta Lu - ci - a, San - ta Lu - ci - a I can see your lov - ing  
Pro - spe - ro è il ven - to; Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a San - ta Lu -

eyes so bright just like the star - light. San - ta Lu - ci - a, San - ta Lu - ci - a, whis - per that you will be  
ci - a! San - ta Lu - ci - a! Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a San - ta Lu -

mine to - night! Here in the twi - light!  
ci - a! San - ta Lu - ci - a!

# SATIN DOLL

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Words and Music by  
DUKE ELLINGTON, JOHNNY MERCER  
and BILLY STRAYHORN

*Moderately* (♩ = 7/8)

Cig - a - rette hold - er, which wigs me. O - ver her shoul - der, she digs me. Out cat - tin' that Sat - in  
Ba - by, shall we go out skip - pin'? Care - ful, a - mi - go, you're flip - pin. Speaks Lat - in, that Sat - in Doll.

Doll. She's no - bod - y's fool, so I'm play - ing it cool as can be.

I'll give it a whirl, but I ain't for no girl catch - ing me. (Switch - a - roo - ney.) Tel - e - phone num - bers;

well, you know, do' - ing my rum - bas with u - no. And that 'n' my Sat - in doll.



## SATURDAY IN THE PARK

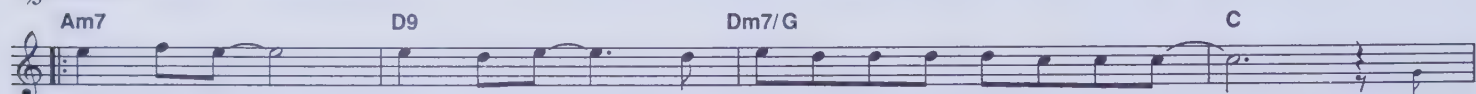
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By ROBERT LAMM

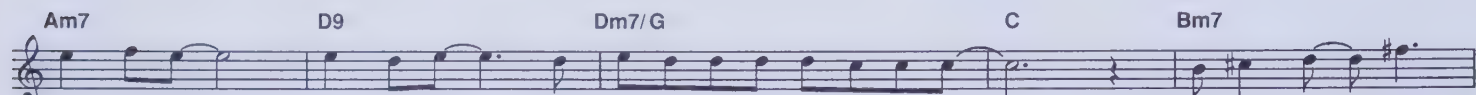
Moderate rock



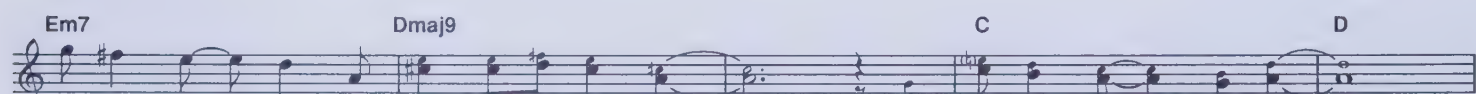
Verse:



Sa - tur - day \_\_\_ in the park, \_\_\_ you'd think it was the Fourth of Ju - ly. \_\_\_  
 oth - er day \_\_\_ in the park, \_\_\_ I think it was the Fourth of Ju - ly. \_\_\_ An -  
 Fun - ny days \_\_\_ in the park, \_\_\_ ev - 'ry day's the Fourth of Ju - ly. \_\_\_



Sa - tur - day \_\_\_ in the park, \_\_\_ you'd think it was the Fourth of Ju - ly. \_\_\_  
 oth - er day \_\_\_ in the park, \_\_\_ I think it was the Fourth of Ju - ly. \_\_\_  
 Fun - ny days \_\_\_ in the park, \_\_\_ ev - 'ry day's the Fourth of Ju - ly. \_\_\_  
 Peo - ple danc - ing,  
 Peo - ple talk - ing,  
 Peo - ple reach - ing,

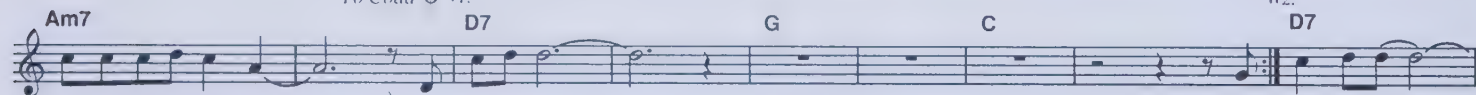


peo - ple laugh - ing, a man sell - ing ice cream, \_\_\_  
 real - ly smil - ing, a man play - ing gui - tar, \_\_\_ and sing - ing I - tal - ian songs. \_\_\_  
 peo - ple touch - ing, a real cel - e - bra - tion \_\_\_ wait - ing for \_\_\_ us all. \_\_\_



(ad lib. Italian words. . . )  
 Will you help \_\_\_ him change \_\_\_ the world. \_\_\_ Can \_\_\_ you dig \_\_\_ it? (Yes I \_\_\_ can, \_\_\_) and I've been  
 If you want \_\_\_ it, real - ly want \_\_\_ it. Can \_\_\_ you dig \_\_\_ it? (Yes I \_\_\_ can, \_\_\_) and I've been  
 Can \_\_\_ you dig \_\_\_ it? (Yes I \_\_\_ can, \_\_\_) and I've been

To Coda ⊕ 1.



wait - ing such a long time \_\_\_ for Sat - ur - day. \_\_\_ An - for to - day. \_\_\_  
 wait - ing such a long time \_\_\_  
 wait - ing such a long time \_\_\_

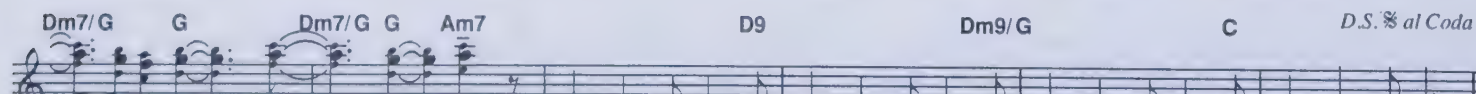
Bridge:



— Slow mo - tion rid - ers fly the col - ors of \_\_\_ the day. \_\_\_ A bronze man still —



— can tell sto - ries his own way. \_\_\_ Lis - ten chil - dren, all \_\_\_ is not lost; \_\_\_ all —



— is not lost, — oh \_\_\_ no, — no.

⊕ Coda



for the day. \_\_\_

# SCARBOROUGH FAIR

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Adaptation by ALBERT GAMSE

Moderately slow

1. Are you go-ing to Scar-bor-ough Fair? Pars-ley, sage, rose-mar-y and thyme. Re-mem-ber me to  
2. Have him make me a cam-bric shirt, pars-ley, sage, rose-mar-y and thyme, with-out a seam or  
3. Have him wash it in yon-der dry well, pars-ley, sage, rose-mar-y and thyme, where ne'er a drop of

one who lives there for and once he was a true love of mine.  
fine nee-dle work, and then he'll be a true love of mine.  
wa-ter e'er fell, and then he'll be a true love of mine.

# SECOND HAND ROSE

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Words by GRANT CLARKE  
Music by JAMES F. HANLEY

Moderately, not too slow

I'm wear-ing sec-ond hand hats, sec-ond hand clothes. That's why they call me their  
sec-ond hand shoes, sec-ond hand hose. All the girls hand me their

Sec-ond Hand Rose. E-ven our pi-an-o in the par-don-lor  
sec-ond hand beaux. E-ven my pa-ja-mas when I don 'em

Fa-ther bought for ten cents on the dol-lar. Sec-ond hand pearls, I'm wear-ing  
have some-bod-y el-se's 'ni-tials on 'em. Sec-ond hand rings, I'm sick of

sec-ond hand curls. I nev-er get a sin-gle thing that's new.  
sec-ond hand things. I nev-er get what oth-er girl-ies do.

E-ven Jake the plumb-er, he's the man I a-dore. had the nerve to tell me he's been  
Once while stroll-ing through the Ritz a girl got my goat, she nudged her friend and said, "Oh! Look, there's

mar-ried be-fore. Ev-'ry-one knows that I'm just Sec-ond Hand Rose from  
my old fur coat." Ev-'ry-one knows that I'm just Sec-ond Hand Rose from

Sec-ond Av-e-nue. I'm wear-ing nue.  
Sec-ond Av-e-nue.

# SCARLET RIBBONS

(For Her Hair)

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Words by JACK SEGAL  
Music by EVELYN DANZIG

Moderately

G C6 D7 G G6 D7 C6 D7 G C6

I peeked in to say good-night, and then I heard my child in pray'r, "And for me some  
All the stores were closed and shut-tered, all the streets were dark and bare. In our town no

D7 G G6 D7 C6 D7 G G D6/F# G7/D C Em Gmaj7/D

scar - let rib - bons, scar - let rib - bons for my hair." Thru the night my heart was ach - ing. Just be - fore the  
scar - let rib - bons, not one rib - bon for her hair. If I live to be two hun - dred, I will nev - er

To Coda ⊕

Em6/C# Am7 D9 G C6 D7 G G6 D7 C6 D7 G

dawn was break - ing, I peeked in and on her bed in gay pro - fu - sion ly - ing there.  
know from where, came those love - ly scar - let rib - bons, scar - let rib - bons

D.S. al Coda

C6 D7 G G6 D7 C6 D7 G

Love - ly rib - bons, scar - let rib - bons, scar - let rib - bons for her hair.

⊕ Coda

C6 D7 G6

for - her - hair. \_\_\_\_\_

# SCHOOL DAYS

(When We Were a Couple of Kids)

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TRADITIONAL

Brightly

Bb F7 Gm Edim F7

School days, school days, dear old gold - en rule days; read - in' and

Bb

writ - in' and 'rith - me - tic, taught to the tune of a hick - 'ry stick.

G7 C7 F7 Bb

You were my queen in cal - i - co. I was your bash - ful bare - foot beau. And you

Eb Edim Bb/F D Gm C7 F7 F+ Bb

wrote on my slate, "I love you, Joe," when we were a coup - le of kids. \_\_\_\_\_



## SEALED WITH A KISS

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Words by PETER UDELL  
Music by GARY GELD

Moderately slow

Though we got - ta say good - bye cold for the sum - mer, lone - ly sum - mer, but dar - ling, I prom - ise you this: I'll send you all my love, I'll fill the emp - ti - ness. I'll send you all my love

ev - 'ry day in a let - ter, sealed with a kiss. Guess it's gon - na be a kiss. I'll ev - 'ry day in a let - ter, sealed with a

see you in the sun - light. I'll hear your voice ev - 'ry - where. I'll run to ten - der - ly hold you, but

dar - ling, you won't be there. I don't wan - na say good - bye for the sum - mer, know - ing the love we'll

miss. Oh, let us make a pledge to meet in Sep - tem - ber, and seal it with a kiss.

From the 20th Century-Fox Cinemascope Production "THE SECOND TIME AROUND"

## THE SECOND TIME AROUND

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Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

Slowly

Love is love - li - er the sec - ond time a - round, just as won - der - ful with both feet on the comf - ta - ble the sec - ond time you fall, like a friend - ly home the sec - ond time you

ground. It's that sec - ond time you hear your love song sung; makes you think per - haps, that call. Who can

love like youth is wast - ed on the young. Love's more say what led us to this mir - a - cle we found? There are

those who'll bet love comes but once, and yet, I'm oh, so glad we met the sec - ond time a - round.

## SEESAW

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Words by DOROTHY FIELDS  
Music by CY COLEMAN

*Slowly*

*To Coda* 

**Gmaj7 Cmaj7 Gmaj7 Cmaj7**

See - saw, see - saw, ev - 'ry - bod - y's trav-el - in' on a cra - zy see -  
See - saw, see - saw, You can dream you'll go an - y-where you want to go,  
*D.C. al Coda*

**Fmaj7 F9 Bbmaj7 E7 Amaj7 Dmaj7 Amaj7 D7 C/E D7/F#**

saw. Go - ing up, down, up, down, so your life goes by. You're ei - ther low or high on the  
*Coda*

**B13 Emaj7 Bbmaj7 Ebmaj7 D7 C/E D7/F# Bm**

but that's not so. Some - how you know the truth is no - bod - y is go - in'

**Am7/D Bm C/D Gmaj7**

an - y - where. No - bod - y is get - tin' an - y - where so what if you nev - er get

**Am7/D Bm Gdim7 Bm C/D Gmaj7**

an - y - where? It's still been a hell of a ride, one hell of a ride.

## SEND ME THE PILLOW THAT YOU DREAM ON

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Words and Music by  
HANK LOCKLIN

*Moderately*  
*Chorus:*

**C F C G7 C**

Send me the pil-low that you dream on. \_\_\_\_\_ Don't you know that I still care for you? \_\_\_\_\_

**F C G7**

— Send me the pil-low that you dream on, \_\_\_\_\_ so, dar - ling, I can dream on it

*Verse:*

**C C7 F C G7**

too. \_\_\_\_\_ { 1. Each night while I'm sleep - ing, oh, so lone - ly. \_\_\_\_\_ I'll share your love in  
(2. I've) wait - ed so long for you to write me. \_\_\_\_\_ But just a mem-'ry's

**C F C**

dreams that once were true. \_\_\_\_\_ } Send me the pil - low that you dream on, \_\_\_\_\_

**G7**

so, dar - ling, I can dream on it too. \_\_\_\_\_

**1. C C7 2. C F C Dm7 C**

2. I've too. \_\_\_\_\_

# SEMPER FIDELES

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JOHN PHILIP SOUSA

Brightly

Chords: G7, C, G7, C, G7, C, Gdim, G, D7, G, G, C, F, G7, C, G7, C, F, E7, Am, Ab7, C, G7, C, F, C7, F, C7, F.

# THE SHADOW OF YOUR SMILE

(Love Theme from "The Sandpiper")

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Lyrics by PAUL FRANCIS WEBSTER  
Music by JOHNNY MANDEL

Moderately

Chords: F#m7, B7, Em, A9, Am7, D7, Gmaj7, Cmaj7, F#m7(b5), B7, Em7, C#m7(b5), F#7, B7, N.C., Bm7(b5), E7(b9), Am7, Cm7, Bm7, E7(b9), A13, Am7, D7, G6, B7(b9), G6.

Lyrics: The sha-dow of your smile star when you are too gone will col - or all my dreams and light the dawn. Look in - to my eyes my love and see all the love - ly things you are to me. Our wist-ful lit - tle I. Now when I re - mem - ber spring all the joy that love can bring, I will be re - mem - ber - ing the sha-dow of your smile. The sha-dow of your smile.



# SEND ONE YOUR LOVE

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Music and Lyrics by  
STEVIE WONDER

Moderately slow

*(Triangle)* G $\flat$ (2) D $\flat$ maj7/E $\flat$  A $\flat$ (2) E $\flat$ maj7/F B $\flat$ (2) Fmaj7/G C(2) B(2) E(2) F(2)

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_  
(Vocal 2nd time only)

1. B(2) A6 G $\sharp$ 7/D $\sharp$  Gmaj7 F $\sharp$ 7 Dm Gmaj9

Send her your love \_\_\_\_\_ with a doz-en ros-es; \_\_\_\_\_ make sure that she knows it \_\_\_\_\_ with a flow-er from your

Amaj7 Amaj7( $\flat$ 5) A6 G $\sharp$ 7/D $\sharp$  Gmaj7 F $\sharp$ 7

heart. Show him your love, \_\_\_\_\_ don't hold back your feel - ings. \_\_\_\_\_ You don't need a

Dm Gmaj9 Amaj7 E $\flat$ 9( $\sharp$ 11) D6 3 C $\sharp$ 7/G $\sharp$  3

rea - son \_\_\_\_\_ when it's straight from the heart. \_\_\_\_\_ { I've heard so man - y say that the days of ro -  
I know that peo - ple say two hearts beat-ing as \_\_\_\_\_

C $\sharp$ m7( $\flat$ 5) F $\sharp$ 7( $\flat$ 13) Dm7 3 G9 Amaj7 E $\flat$ 9( $\sharp$ 11)

mance are no more \_\_\_\_\_ and peo - ple \_\_\_\_\_ fall-ing in love is so old - fash - ioned. \_\_\_\_\_ But  
one is un - real \_\_\_\_\_ and can on - ly hap-pen in make-be - lieve sto - ries. \_\_\_\_\_ But

D6 3 C $\sharp$ 7/G $\sharp$  3 C $\sharp$ m7( $\flat$ 5) F $\sharp$ 7( $\flat$ 13) Dm7 3 G9 3

wait-ing are they the day \_\_\_\_\_ they once let slip a - way, hid - ing need \_\_\_\_\_ to ful - fill \_\_\_\_\_ their heart's de - si-re for love's pas -  
so blind they all must be \_\_\_\_\_ that they can-not be - lieve what they see, \_\_\_\_\_ for a - round \_\_\_\_\_ us are mir - a-cles of love's glo -

1. C6/9 B6/9 2. C6/9 B6/9 N.C. B $\flat$ 6 A7/E A $\flat$ maj7 G7

- sion. \_\_\_\_\_ Send her your love \_\_\_\_\_ ry. (Instrumental)

E $\flat$ 9 A $\flat$ maj7 B $\flat$ maj7 B $\flat$ maj7( $\flat$ 11) 3 B $\flat$ 6 A7/E

(Send one your love.) Show him your love, \_\_\_\_\_ don't hold back your

A $\flat$ maj7 G7 3 E $\flat$ m A $\flat$ maj9 B $\flat$ maj7 E6 E $\flat$ 6 A $\flat$ 6/9 A $\flat$ maj7

feel - ings. \_\_\_\_\_ You don't need a rea - son \_\_\_\_\_ when it's com-ing from your heart. \_\_\_\_\_ Huh, \_\_\_\_\_

B $\flat$ maj7 E6 E $\flat$ 6 A $\flat$ 6/9 A $\flat$ maj7 B $\flat$ maj7 E6 E $\flat$ 6 A $\flat$ 6/9 A $\flat$ maj7 Gmaj9 Dmaj7/E Amaj9

huh, huh, huh, Oh,

Emaj7/F $\sharp$  Bmaj9 G $\flat$ maj7/A $\flat$  D $\flat$ maj9 Cmaj9 B $\flat$ 6 A7/E A $\flat$ maj7 G9

oh, oh, (Instrumental)

1. 2. 3. E $\flat$ m A $\flat$ maj9 B $\flat$ maj7( $\sharp$ 11) 4. E $\flat$ m A $\flat$ maj9 B $\flat$ maj7( $\sharp$ 11)

(Send one your love.) rit.

## SHINE ON HARVEST MOON

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By NORA BAYES  
and JACK NORWORTH

Moderately (♩ = ♩)

Dm A Dm Gm/B $\flat$  Dm B $\flat$ 9 A7 Dm A

The night was might-y dark so you could hard-ly see, for the moon re-fused to shine. Cou-ple sit-ting un-der-neath a  
can't see why a boy should sigh, when by his side is the girl he loves so true. All he has to say is, "Won't you

Dm Gm/B $\flat$  Adim7 G7 C7 E $\flat$ /D $\flat$  Gm/D E $\flat$ 7 C7/E Gm C7 F6

wil-low tree, for love they pine. Lit-tle maid was kind-a 'fraid of dark-ness so she said, "I guess I'll  
be my bride, for I love you." Why should I be tell-ing you this se-cret when I know that you can

Fmaj7 F $\sharp$ dim7 G7 C6 G7 C6 C $\sharp$ dim7 D7 G7 N.C. D $\flat$ 7 C7 D7( $\sharp$ 5) D7

go." guess Boy be-gan to sigh, looked up at the sky, told the moon his lit-tle tale of woe. } Oh, shine on,  
har-vest moon will smile, shine on all the while, if the lit-tle girl should an-swer, "Yes."

D7( $\sharp$ 5) D7 G7 C7 F Gm7

shine on har-vest moon up in the sky. I ain't had no lov-in' since Jan-u-ar-y, Feb-ru-ar-y,

G $\sharp$ dim7 Gm F D7( $\sharp$ 5) D7 D7( $\sharp$ 5) D7 G7 C7

June or Ju-ly. Snow time ain't no time to stay out-doors and spoon. So shine on, shine on har-vest

1. F6 B $\flat$ 7 F6 B $\flat$ 6/D D $\flat$ 7 F/C F6 B $\flat$ 7 F6 B $\flat$ 7 F6 3. F6 B $\flat$ 7 F6 B $\flat$ 7 F6

moon, for me and my gal. I moon, for me and my gal. Oh, moon, for me and my gal.



Columbia Pictures Presents a New Vision Production "WHITE NIGHTS"

# SEPARATE LIVES

(Love Theme from "WHITE NIGHTS")

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By STEPHEN BISHOP

Freely with expression

A(9) B7sus E(9) C#m7 A9

You called me from the room \_ in your ho - tel all full of ro - mance from some-one you had

E(9) A(9) B9sus<sub>3</sub> E(9)<sub>3</sub> E(9)/G# A(9)<sub>3</sub> /G#

met, and tell - ing me how sor-ry you were leav-ing so soon, and that you miss me some-times when you're a -

Slowly with expression

Verse:

F#m7 B7 F#m7 E/G# B/C# F#m7(b5) E B/A

lone in your room. \_ Do I \_ feel lone - ly too? 1. You have \_ no right \_ to ask me how I

To Coda ⊕

E(9) F#m7(b5)/E E E(9)/G# A/B A(9)/C# E(9)/G# A(9) B7sus B7

feel. You have no right \_ to speak to me so kind. \_ I can't go on \_ hold-ing on \_ to ties \_

B/C# C#m7 G#m7 F#m7 A/B E A/E E A/E

now that we're liv-ing \_ sep - 'rate lives. (Keyboard:)

C# F#m7(b5)/A E Bridge: A(9) G#m9 F#m7 E/G#

2. Well, I held on \_ lives. Oh, it's so typ-i-cal; \_ love leads to i-so-la-tion. \_

D.S. al Coda

A(9) F#m7 E(9)/G# A(9) B7sus C#m7 D7 F#m7(b5)/A

So you build that wall, \_ as you build that wall, \_ and make it stron-ger. \_ 3. You have \_ no right \_

⊕ Coda Freely

A(9) A/B E(9) E(9)/G# F#m11 A/B E(9)

\_ find my - self look-ing in \_ your eyes. But for now, we'll go on liv-ing sep - 'rate \_ lives. Yes, for

F#m7 C#m7 G#m7 B7sus C#m A(9) E A(9)/E E/G# A(9) B7sus E(9)

now we'll go on liv-ing sep-'rate lives. (Keyboard:)

Verse 2:

Well, I held on to let you go.  
And if you lost your love for me  
You never let it show.  
There was no way to compromise.  
So now we're living separate lives.

Verse 3:

You have no right to ask me how I feel.  
You have no right to speak to me so kind.  
Someday I might find myself looking in your eyes.  
But for now, we'll go on living separate lives.  
Yes, for now we'll go on living separate lives.



## SHAKIN' ALL OVER

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By JOHNNY KIDD

Moderate rock

Em



1. When you move in right up close to me, \_\_\_  
2. Just the way you say good-night to me \_\_\_

that's when I get the shakes all o - ver me, \_\_\_ }  
brings that feel - ing on in - side of me, \_\_\_ }

Am

Em

Am

Em

quiv-ers down my back-bone. \_\_\_ I've got the shakes down the knee-bone. \_\_\_ Yeh, the trem-ors in the thigh-bone, \_\_\_ shak-in' all \_\_\_

1. 2.

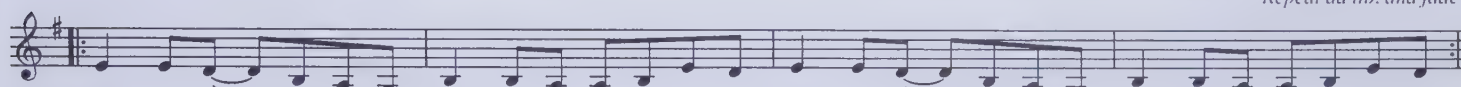


o - ver.

o - ver.

Well, you make me shake \_\_\_ and I like it, ba - by. Well, you

*Repeat ad lib. and fade*



make me shake \_\_\_ and I like it, ba - by. Well, you make me shake \_\_\_ and I like it, ba - by. Well, you

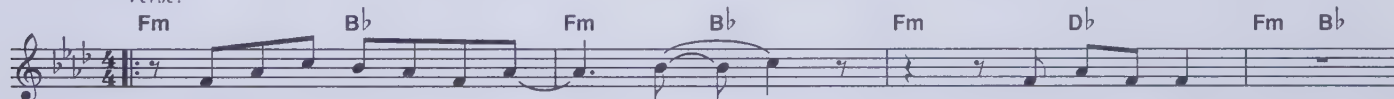
## SHE'S NOT THERE

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Words and Music by  
ROD ARGENT

Moderate rock

Verse:



Well, no one told me a - bout \_\_\_ her, \_\_\_  
Well, no one told me a - bout \_\_\_ her, \_\_\_

the way she lied.  
What could I do?



Well, no one told me a - bout \_\_\_ her, \_\_\_  
Well, no one told me a - bout \_\_\_ her, \_\_\_

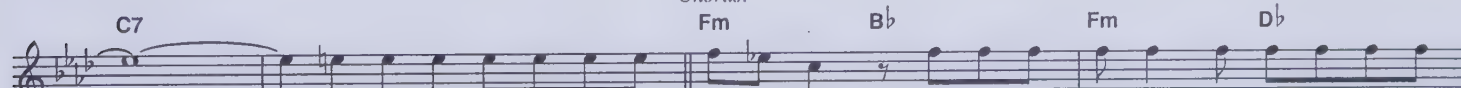
how man-y peo-ple cried. }  
though they all knew. }

But it's too late to say you're

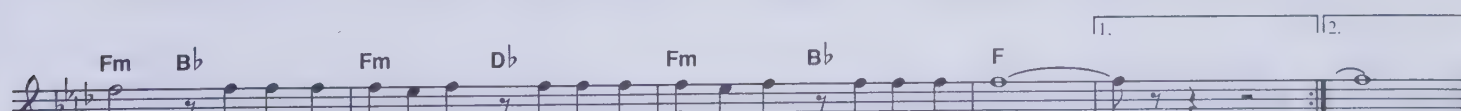


sor - ry. How would I know, \_\_\_ why should I care? \_\_\_ Please don't both - er tryin' to find \_\_\_ her, she's not there. \_\_\_

Chorus:



Well, let me tell you 'bout the way she looked, the way she act - ed, the col - or of her



hair. Her voice was soft and cool, her eyes were clear and bright, but she's not there. \_\_\_

Featured on the Jackie Gleason TV Show

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## SHANGRI-LA

Lyrics by CARL SIGMAN  
Music by MATT MALNECK  
and ROBERT MAXWELL

Slowly

F Dm7 Gm Gm7/C C7(b9) F Dm7 Gm7

Your kiss - es take me to Shan - gri - la. Each kiss is mag - ic that makes my lit - tle  
And when you hold me, how warm you are. Be mine, my dar - ling, and spend your life with

Gb7 C7(b9) Fmaj7 F6 N.C. Ab7 Dbmaj7 Gb7 Fmaj7 F6 Bbmaj7

world a Shan - gri - la; a land of blue-birds and foun-tains and noth - ing to do, but cling to an  
me in Shan - gri -

Eb7 Gm7 C7(b9) Am7(b5) D7(b9) D7 Gm7 Gb7 C7(b9) Fmaj7 Gb9(b5) Fmaj7

an - gel that looks like you. la. For an - y - where you are is Shan - gri - la.

## SHE LOVES YOU

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JOHN LENNON and PAUL McCARTNEY

Moderate rock

Cm F7 Ab Eb

She loves you, yeah, yeah, yeah. \_ She loves you, yeah, yeah, yeah. \_ She loves you, yeah, yeah, yeah. \_ yeah! \_ You

Cm Gm Bb7 Eb Cm Gm

think you've lost your love. \_ Well, I saw her yes - ter - day - yi-yay. It's you she's think-ing of, \_ and she told me what to  
said you hurt her so. \_ She al - most lost her mind, \_ and now she says she knows \_ you're not the hurt-ing  
know it's up to you. \_ I think it's on - ly fair. \_ Pride can hurt you too; \_ a - pol - o - gize to

Bb7 Eb Cm Abm Bb7

sa - yi-yay. She says she } loves you, and you know that can't be bad. \_ Yeah, she loves you, and you know you should be glad. \_ She  
kind. \_ She says she }  
her. \_ Be-cause she }

Cm F7 Abm6 Bb7(#5) Eb

Ooo. She loves you, yeah, yeah, yeah. \_ She loves you, yeah, yeah, yeah. \_ And with a love like that you know you should be glad. \_ You

Bb7 Cm F7 Abm6 Bb7(#5) Bb7

Ooo. She loves you, yeah, yeah, yeah. \_ She loves you, yeah, yeah, yeah. \_ And with a love like that you know you should be glad. \_

Eb Cm Abm6 Bb7(#5) Bb7 Eb Cm Abm6

With a love like that you know you should be glad. \_ With a love like that you

Bb7(#5) Bb7 Eb a tempo Cm Ab Eb6

know you should \_ be glad. Yeah, yeah, yeah. \_ Yeah, yeah, yeah. \_ Yeah, yeah, yeah, yeah,

# SHE WORE A YELLOW RIBBON

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FOLK SONG

Moderately bright

**C** **D7** **G7**

'Round her neck she wore a yel - low rib - bon. She wore it in the spring-time and in the month of May. And

**C** **G7** **C**

if you asked her why the heck she wore it. She says, "It's for my lov - er who is far, far a - way." Far a -

**F** **C** **G7**

way, \_\_\_\_\_ far a - way. \_\_\_\_\_ She wore it for her lov - er far a - way. \_\_\_\_\_

**C** **G7** **C**

'Round her neck she wore a yel - low rib - bon. She wore it for her lov - er who is far, far a - way.

# SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

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AMERICAN

Lively

**G6** **G** **C** **G**

1. She'll be com - in' 'round the moun-tain when she comes, \_\_\_\_\_ she'll be com - in' 'round the moun-tain when she  
driv - in' six white hors - es when she comes, \_\_\_\_\_ she'll be driv - in' six white hors - es when she  
shin - in' just like sil - ver when she comes, \_\_\_\_\_ she'll be shin - in' just like sil - ver when she

**D7** **D9** **D7** **G** **G7** **C**

comes, \_\_\_\_\_ she'll be com - in' 'round the moun - tain, she'll be com - in' 'round the  
comes, \_\_\_\_\_ she'll be driv - in' six white hors - es, she'll be driv - in' six white  
comes, \_\_\_\_\_ she'll be shin - in' just like sil - ver, she'll be shin - in' just like

**A7** **G** **D7** **G** **C** **G**

moun - tain, she'll be com - in' 'round the moun - tain when she comes, \_\_\_\_\_ 2. She'll be \_\_\_\_\_  
hors - es, she'll be driv - in' six white hors - es when she comes, \_\_\_\_\_ 3. She'll be \_\_\_\_\_  
sil - ver, she'll be shin - in' just like sil - ver when she comes, \_\_\_\_\_ 4. Oh, we'll \_\_\_\_\_

[1.-6.] [7.]

Verse 4:

Oh, we'll all go out to meet her when she comes,  
Oh, we'll all go out to meet her when she comes,  
Oh, we'll all go out to meet her,  
Oh, we'll all go out to meet her,  
Oh, we'll all go out to meet her when she comes.

Verse 5:

She'll be breathin' smoke and fire when she comes,  
She'll be breathin' smoke and fire when she comes,  
She'll be breathin' smoke and fire,  
She'll be breathin' smoke and fire,  
She'll be breathin' smoke and fire when she comes.

Verse 6:

We'll all have chicken an' dumplin's when she comes,  
We'll all have chicken an' dumplin's when she comes,  
We'll all have chicken an' dumplin's,  
We'll all have chicken an' dumplin's,  
We'll all have chicken an' dumplin's when she comes.

Verse 7:

She'll be wearin' red pajamas when she comes,  
She'll be wearin' red pajamas when she comes,  
She'll be wearin' red pajamas,  
She'll be wearin' red pajamas,  
She'll be wearin' red pajamas, when she comes.



## SHEIK OF ARABY

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Words by HARRY B. SMITH  
and FRANCIS WHEELER  
Music by TED SNYDER

**Brightly**

F7 B $\flat$  Bdim F7 B $\flat$  B $\flat$ maj7/D

I'm the Sheik of Ar - a - by, \_\_\_\_\_ your love be - longs to me. \_\_\_\_\_ At night when

D $\flat$ dim F7/C F7 Cm7 F7 F+ B $\flat$  C7 F7 B $\flat$  Bdim F7

you're a - sleep, \_\_\_\_\_ in - to your tent I'll creep. \_\_\_\_\_ The stars that shine a - bove, \_\_\_\_\_ will

A7( $\flat$ 5)/E $\flat$  D G7 C7 F7 B $\flat$

light our way to love. \_\_\_\_\_ You'll rule this land with me, \_\_\_\_\_ the Sheik of Ar - a - by. \_\_\_\_\_

## SHOP AROUND

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Words and Music by  
BERRY GORDY and  
WILLIAM "SMOKEY" ROBINSON

**Freely**

G C A D7

When I be-came of age, my moth-er called me to her side. She said, "Son, you're grow-ing up now; pret-ty soon you'll take a bride." And then she

**Moderately bright rock**

G7 C7 G7 C7

said, "Just be-cause you've be - come a young man now, there's still some things that you don't un - der-stand now.  
"There's some things that I want you to know now. Just as sure as the wind's gon - na blow now,  
"Be - fore you take a girl and say I do now, make sure she's in love with - a you now.

G7 C7 G7 C7

Be - fore you ask some girl for her hand now, keep your free-dom for as long as you can now."  
wom-en come and the wom-en gon - na go now. Be - fore you tell 'em that you love 'em so now..."  
Make sure that love is true now. I hate to see you feel - in' sad and blue now."

**To Coda** ⊕

A D7( $\flat$ 9) G C7 G

My ma-ma told me, "You bet-ter shop a - round, oh yeah, you bet-ter shop a - round." (Shop, shop a -

1. D 2. D C7 G7

round.) Ah. \_\_\_\_\_ round.) "A - try to get your-self a bar - gain, son. \_\_\_\_\_ Don't be sold \_\_\_\_\_ on the

C7 D7 D.S. § at Coda

ver - y first one. \_\_\_\_\_ A - pret-ty girls come a dime a doz - en. A - try to find one who's gon-na give you true lov - in'." \_\_\_\_\_

⊕ Coda

G C7 G C7 Repeat and fade

round, oh yeah, you bet - ter shop a - round. Oh, yeah, you bet - ter shop a -

# SHENANDOAH

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FOLK SONG

Moderately

O, Shen-an - doah. I long to hear you, a - way, you roll - ing riv - er. Oh

Shen-an - doah I long to hear you, a - way, we're bound a - way, 'cross the wide Mis - sou - ri.

# SHOO-BE-DOO-BE DOO-DA-DAY

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Words and Music by  
STEVIE WONDER, HENRY COSBY  
and SYLVIA MOY

Moderate rock

Verse:

1. Your pre-cious sweet - heart, she's so faith - ful, she's so true. Oh, yeah. Her dreams are tum -

- blin', her world is crum - blin' be - cause of you. Uh - huh. One day you'll hurt -

- her just once too much and when you fi - n'ly lose your ten - der touch. Hey, hey.

Chorus:

Shoo-be - doo - be - doo - be doo - da - day, her feet may wan - der, her heart may stray. Oh yeah.

Shoo - be - doo - be - doo - be doo - da - dee, {you're love's} gon - na send your ba - by straight -

1. to me. 2. I'm gon - na give to me.

3. Heart - aches are call - to me. Hey, hey.

Verse 2:

I'm gonna give her all the lovin' within my heart. Oh yeah.  
I'm gonna patch up every single little dream you tore apart.  
Understand me?

And when she tells you she's cried her last tear, heaven knows  
I'm gonna be somewhere near. Oh yeah.

(To Chorus:)

Verse 3:

Heartaches are callin', tears are fallin' because of you. Hey, yeah.  
And when you're gone, she'll know I'm the one to go to her rescue.  
Baby, you didn't know that thing.

You're gonna leave her once too many times and when you come back,  
That girl's gonna be mine, all mine. Hey, hey.

(To Chorus:)



# SHOW ME THE WAY

(Peter Frampton)

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Words and Music by  
PETER FRAMPTON

Moderately

Verse:

**D** **Dmaj7** **Bm**

1. I won-der how you're feel-ing. — There's ring-ing in — my ears, — and no one to re-late — to 'cept the  
(2.) I can see no rea-son — you liv-ing on — your nerves — when some-one drops a cup — and  
(3.) (Inst. solo ad lib. . . .

**Bb6** **D** **Dmaj7** **Bm**

sea. — Who can I — be-lieve in? — I'm kneel-ing on — the floor. — 'There has to be — a force; —  
I sub-merge. I'm swim-ming in — a cir-cle — I feel I'm go-ing down — there has to be — a fool —  
... end solo) I won-der if — I'm dream-ing — I feel so un-a-shamed. — I can't be-lieve — this is —

**Bb** **A11** **G**

— who do — I phone? — The stars are out — and shin-ing but all I real-ly want — to know . . . } Oh won't —  
to play — my part. Some-one thought — of heal-ing but all I real-ly want — to know . . . }  
happening to — me. — I watch you when — you're sleep-ing but all I real-ly want — to know . . . }

Chorus:

To Coda ⊕

**Bm** **G** **Bm** **G** **A11** **D**

you — show me the way, ev-'ry day. — Oh won't — you — show me the way. —

**Dmaj7** **Bm** **Bb6** **C** **G** **Bm** **G** **A11** *D.S. § at Coda*

2. Well, way. — I want — you — day af-ter day. — Yeah. —

⊕ Coda

**Bm** **G** **Bm** **G**

you — to show me the way, ev-'ry day. — I want — you — to show me the way, night and day. — I want

**Bm** **G** **A11** **D** **Dmaj7** **Bm** **Bb** **C** **D**

you — day af-ter day. — Hey, — whoa. — rit.

# SIBONEY

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American Lyric by DOLLY MORSE  
Spanish Lyric and Music by ERNESTO LECUONA

Moderately

**C** **C#dim7 G7** **F G7**

Si-bo - ney, — that's the tune that — they croon at you — down Ha - van-a way. — Si-bo - ney, — that's the  
tune — brings — you dreams so — it seems un-der - neath the sil-ver moon. — As they play — Si - bo -

**Dm7 G7** **C** **C** **Fm Cm** **Fm Cm** **G7 C**

1. dance that — they — dance at — the Ca - fe. — And that way. Fas-ci - nat-ing, — cap-ti - vat-ing, — Si-bo - ney. —  
ney, ev - 'ry — care will — fade a -



# SHOW ME THE WAY

(Styx)

Lyrics and Music by  
DENNIS DE YOUNG

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Slowly

Verse:

G $\flat$  A $\flat$ m7 D $\flat$ /F G $\flat$  E $\flat$ m C $\flat$ maj7 D $\flat$ sus D $\flat$  G $\flat$  A $\flat$ m7 D $\flat$ /F G $\flat$

Ev - 'ry night I say a pray'r in the hopes that there's a heav-en. But ev - 'ry day I'm more con-fused as the

E $\flat$ m C $\flat$ maj7 D $\flat$ sus D $\flat$  E $\flat$ m G $\flat$ +D G $\flat$ /D $\flat$  C $\flat$ m7( $\flat$ 5) C $\flat$  G $\flat$ /B $\flat$  D $\flat$ sus D $\flat$

saints turn in - to sin - ners. All the he-roes and leg-ends I knew as a child have fal-len to i - dols of clay. And I

G $\flat$  A $\flat$ m7 D $\flat$ /F E $\flat$ m C $\flat$  D $\flat$ sus D $\flat$  Chorus: G $\flat$  D $\flat$  C $\flat$  G $\flat$  D $\flat$  C $\flat$

feel this emp - ty place in-side; so a - fraid that I've lost my faith. Show me the way, show me the way. { Take me to -  
Bring me to -

G $\flat$  D $\flat$ /F E $\flat$ m7 G $\flat$ /D $\flat$  A $\flat$ m7 D $\flat$ sus D $\flat$  To Coda  $\oplus$  1. D.C. 1.

night to the riv - er and wash my il - lu-sions a - } way. Please show me the way. 2. And  
night to the moun-tain and take my con - fu-sion a - }

2. Bridge: G $\flat$  C $\flat$ /G $\flat$  D $\flat$ /G $\flat$  C $\flat$  B $\flat$  E $\flat$ m A $\flat$ 7 A $\flat$ m7 D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$

And if I see a light, should I be - lieve? Tell me, how will I know? \_\_\_\_\_

A B/A A $\flat$ maj7 B/A A B/A A $\flat$ maj7 B/A D $\flat$  C $\flat$ /D $\flat$  D $\flat$  C $\flat$ /D $\flat$  D.S.  $\text{al Coda}$

Show me the

$\oplus$  Coda G $\flat$  D $\flat$  C $\flat$  G $\flat$  D $\flat$  C $\flat$  G $\flat$  D $\flat$ /F E $\flat$ m G $\flat$ /D $\flat$  A $\flat$ m7 D $\flat$ sus D $\flat$

way, show me the way. Take me to - night to the riv - er and wash my il - lu-sions a - way. Show me the

G $\flat$  D $\flat$  C $\flat$  G $\flat$  D $\flat$  C $\flat$  G $\flat$  D $\flat$ /F E $\flat$ m7 G $\flat$ /D $\flat$  A $\flat$ m D $\flat$ sus D $\flat$

way, show me the way. Give me the strength and the cour-age to be-lieve that I'll get there some day. And please show me the

slower G $\flat$  C $\flat$ /G $\flat$  D $\flat$ /G $\flat$  C $\flat$ /G $\flat$  G $\flat$  C $\flat$ /G $\flat$  D $\flat$ /G $\flat$  C $\flat$ /G $\flat$  G $\flat$  C $\flat$ /G $\flat$  G $\flat$  D $\flat$ /G $\flat$  G $\flat$  A $\flat$ m7 D $\flat$ /F G $\flat$  E $\flat$ m C $\flat$ maj7 D $\flat$ sus D $\flat$

way. Ev-'ry night I say a pray'r in the hopes that there's a heav-en. \_\_\_\_\_

Verse 2:

And as I slowly drift to sleep  
For a moment dreams are sacred.  
I close my eyes and know there's peace  
In a world so filled with hatred.  
Then I wake up each morning and turn on the news  
to find we've so far to go.  
And I keep on hoping for a sign  
So afraid I just won't know.  
(To Chorus:)

## SIDE BY SIDE

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Words and Music by  
HARRY WOODS

Moderate swing (♩ = ♩♩)

Oh, we ain't got a bar-rel of mon-ey. May-be we're rag-ged and fun-ny. But we'll tra-vel the road \_ sing-in' a song \_  
Don't know what's com-in' to - mor-row; May-be it's trou-ble and sor-row. But we'll tra-vel the road \_ shar-in' our load \_

side by side. side. Through all kinds of weath-er, what if the sky should fall? Just as long as we're to - geth-er, it does-n't mat-ter at

all. When they've all had their quar-rels and part-ed, we'll be the same as we start-ed just trav-lin' a-long \_ sing-in' a song \_ side by side.

## SIGNED, SEALED, DELIVERED I'M YOURS

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Words and Music by  
STEVIE WONDER, SYREETA WRIGHT,  
LULA MAE HARDAWAY and LEE GARRETT

Moderate rock

Verse:

1. Like a fool, I went and stayed \_ too long; \_ now, I'm won - d'rin' if your love's \_  
2. Then, that time I went and said \_ good-bye; \_ now I'm back \_ and not a - shamed \_

still strong. } Ooh, ba - by, here I am, \_ signed, sealed, de-liv-ered, I'm yours. \_ Hey! Here I am, \_  
to cry. }

Chorus:  
(Horns)  
ba - by, signed, sealed, de-liv-ered, I'm yours. \_ Here I am \_ ba - by,

signed, sealed, de-liv-ered, I'm yours. \_ I've done a lot of fool - ish things that I did-n't real - ly mean. \_

Hey, hey! Yeah, yeah! Did-n't I? Oh, ba - by! Here I am, \_

Verse 3:

Seen a lot of things in this old world;  
When I touched them, they did nothing, girl.  
Ooh, baby, here I am,  
Signed, sealed, delivered, I'm yours.

Verse 4:

Ooh wee, baby, you set my soul on fire;  
That's why I know you're my one and only desire.  
Ooh, baby, here I am,  
Signed, sealed, delivered, I'm yours.  
(To Chorus:)

# THE SIDEWALKS OF NEW YORK

(East Side, West Side)

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Words by CHARLES B. LAWLOR  
Music by JAMES W. BLAKE

Moderately

East Side, West Side, all a - round the town, the tots sang "Ring a - Ro - sie,"

"Lon - don Bridge is Fall - ing Down!" Boys and girls to - geth - er, me and Ma - mie O' -

Rorke, tripped the light fan - tas - tic on the side-walks of New York. York.

# SINCERELY

Words and Music by  
ALAN FREED and HARVEY FUQUA

Slowly

Ooo ooo be do, doot, doot. Ooo ooo be do, doot. Sin - cere - ly, cere - ly,

oh yes, sin - cere - ly, 'cause I love you so dear - ly, please say you'll be  
oh, you know how I love you. I'll do an - y - thing for you. Please say you'll be

mine. Sin - mine. Oh Lord, won't you tell me why I

love that girl - ie so? She does - n't want me. Oh, I'll nev - er, nev - er, nev - er, nev - er

let you go. Sin - cere - ly, oh, you know how I love you. I'll do an - y - thing for you.

Please say you'll be mine. Oh, say you'll be mine. Doot, doot, ooo.



## SIGNS

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Words and Music by  
LES EMMERSON

Moderate rock

Verse:

1. And the sign says, "Long-haired freak-y peo-ple need not ap-ply." So, I tucked my hair up un-der my hat and I

went in to ask him why. He said, "You look like a fine up-stand-ing young man, I think you'll do." So, I

took off my hat and said, "I-mag-ine that, me work-ing for you." Oh, sign, sign, ev-ry-where a sign, block-

-ing out the scen-er-y, break-ing my mind. Do this, don't do that. Can't you read the sign? ing out the scen-er-y, break-ing my mind. Do this, don't do that. Can't you read the sign?

2. And the

3. 4. Fine

Bridge:

Hey now, mis-ter, can't you read? You got to have a shirt and tie to get a seat. You can't watch no you can't eat.

You ain't sup-posed to be here. And the sign says, "You got to have a mem-ber-ship card to get in-side."

(Instrumental solo ... end solo)

3. And the

Verse 2:

And the sign says, "Anybody caught trespassing will be shot on sight."  
So, I jumped the fence and I yelled at a house, "Hey! What gives you the right  
To put up a fence and keep me out, or to keep Mother Nature in?  
If God was here, He'd tell you to your face, 'Man, you're some kind of sinner.'"  
(To Chorus:)

Verse 3:

And the sign says, "Everybody welcome! Come in and kneel down and pray."  
But when they passed around the plate at the end of it all, I didn't have a penny to pay.  
So, I got me a pen and a paper, and I made up my own little sign.  
I said, "Thank you, Lord, for thinkin' 'bout me. I'm alive and doin' fine."  
(To Chorus:)

# SILENT NIGHT

Words and Music by  
JOSEPH MOHR and  
FRANZ GRUBER

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Slowly

C G7 C

1. Si - lent night, ho - ly night, all is calm, all is bright.  
2. Si - lent night, ho - ly night, all shep - herds, quake at the sight.  
3. Si - lent night, ho - ly night, Son of God, love's pure light;

F C F C

Round yon Vir - gin Moth - er and Child, Ho - ly In - fant so ten - der and mild;  
Glo - ries stream from heav - en a - far, heav'n - ly hosts sing Al - le - lu - ia;  
ra - diant beams from Thy ho - ly face, with the dawn of re - deem - ing grace;

G C G7 1.2. C 3. C

sleep in heav - en - ly peace; \_\_\_\_\_ sleep in heav - en - ly peace. \_\_\_\_\_ birth. \_\_\_\_\_  
Christ the Sav - ior is born; \_\_\_\_\_ Christ the Sav - ior is born. \_\_\_\_\_  
Je - sus, Lord, at thy birth; \_\_\_\_\_ Je - sus, Lord, at Thy

From the Paramount Picture "THE LEMON DROP KID"

# SILVER BELLS

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Words and Music by  
JAY LIVINGSTON and RAY EVANS

Moderately

E $\flat$ /F B $\flat$  B $\flat$  maj7 B $\flat$ 7 E $\flat$  F7

1. Cit - y side - walks, bus - y side - walks dressed in hol - i - day and style; in the air there's a  
street - lights, e - ven stop - lights blink a bright red and green, as the shop - pers rush

B $\flat$  E $\flat$ /F B $\flat$  B $\flat$  maj7 B $\flat$ 7 E $\flat$

feel - ing of Christ - mas. \_\_\_\_\_ Chil - dren laugh - ing, peo - ple pass - ing, meet - ing smile af - ter  
home with their trea - sures. \_\_\_\_\_ Hear the snow crunch, see the kids bunch, this is San - ta's big

F7 B $\flat$

smile, and on ev - 'ry street cor - ner you hear; \_\_\_\_\_ } Sil - ver bells, \_\_\_\_\_  
scene, and a - bove all this bus - tle you hear; \_\_\_\_\_ }

E $\flat$  F F7 B $\flat$  F7 B $\flat$

sil - ver bells, \_\_\_\_\_ it's Christ - mas time in the cit - y. \_\_\_\_\_ Ring - a - ling, \_\_\_\_\_

E $\flat$  F7 B $\flat$  1. E $\flat$ /F 2.

hear them ring, \_\_\_\_\_ soon it will be Christ - mas day. \_\_\_\_\_ 2. Strings of \_\_\_\_\_

# SINCE I DON'T HAVE YOU

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Lyrics by JAMES BEAUMONT, JANET VOGEL, JOSEPH VERSCHAREN.  
WALTER LESTER and JOHN TAYLOR  
Music by JOSEPH ROCK and LENNIE MARTIN

*Slowly*

**E<sup>b</sup> Cm7 A<sup>b</sup>m B<sup>b</sup>7(♭9) E<sup>b</sup> Cm7 A<sup>b</sup>m B<sup>b</sup>7(♭9) E<sup>b</sup> Cm7**

I \_\_\_\_\_ don't have \_plans and schemes.\_ And I \_\_\_\_\_ don't have \_hopes and dreams.\_ I \_\_\_\_\_ don't \_\_\_\_\_ have \_

**A<sup>b</sup>m B<sup>b</sup>7(♭9) Fm7 B<sup>b</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m7/F E<sup>b</sup>7/G**

— an - y - thing — since — I don't — have you. — since — I don't — have — you. —

**A<sup>b</sup> E<sup>b</sup> Cm7 Fm7 E<sup>b</sup>**

I don't have hap - pi - ness, \_ and I guess \_ I \_\_\_\_\_ nev - er will \_\_\_\_\_ ev - er a - gain. —

**F7 E<sup>b</sup>/B<sup>b</sup> Cm7 A<sup>b</sup>6 B<sup>b</sup>7**

When \_ you walked out on me, \_ in \_\_\_\_\_ walked the mis - er - y, \_ and he's \_ been here \_\_\_\_\_ since \_ then. \_\_\_\_\_ Now

**E<sup>b</sup> Cm7 A<sup>b</sup>m B<sup>b</sup>7(♭9) E<sup>b</sup> Cm7 A<sup>b</sup>m B<sup>b</sup>7(♭9) E<sup>b</sup> Cm**

I \_\_\_\_\_ don't have \_much to share.\_ And I \_\_\_\_\_ don't have \_one to care.\_ I \_\_\_\_\_ don't \_\_\_\_\_ have \_

**A<sup>b</sup>m B<sup>b</sup>7(♭9) Fm7 B<sup>b</sup>7 E<sup>b</sup> Cm Fm7 B<sup>b</sup>7**

— an - y - thing — since — I don't — have you. — you. — you. — you. —

**E<sup>b</sup> Cm Fm7 B<sup>b</sup>7 E<sup>b</sup> Cm Fm7 B<sup>b</sup>7 E<sup>b</sup>** (♩. = ♩)

you. — you. — you. — you. — you. — you. — you. — you. — you. —

# SING, SING, SING

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Words and Music by  
LOUIS PRIMA

**Bright swing** (♩. = ♩. ♩.)

**Em B7 Em B7 Em B7 Em B7(♯5) B7 Em B7**

Sing, sing, sing, sing, ev - 'ry - bod - y start to sing. } La - dle - la,  
Swing, swing, swing, swing, ev - 'ry - bod - y start to swing. }

**Em B7 Em F<sup>♯</sup>m7(♭5) B7 Em** *Fine* **G D7 G D9**

whoa - ho - ho. { Now you're sing - ing with a swing. \_ When the mu - sic goes a - round  
{ Now you're swing - ing while you sing. \_

**Am7 Am7(♭5) D7 G D7 G D9 Am D D+ G B7(♯5) B7** *D.C. al Fine*

ev - 'ry - bod - y goes to town. But here's some - thing you should know: ho - ho ba - by ho - ho - ho.



From the Metro-Golwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

## SINGIN' IN THE RAIN

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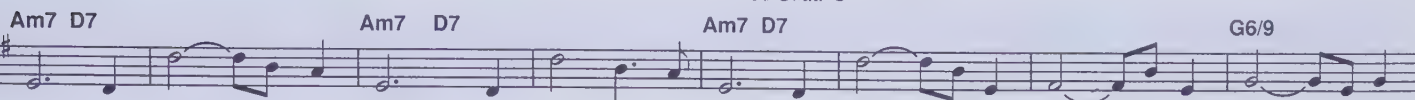
Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderately



Sing - in' in the rain, just sing - in' in the rain. What a glo - ri - ous feel - ing; I'm hap - py a -  
one from the place. Come on with the rain, I've a smile on my

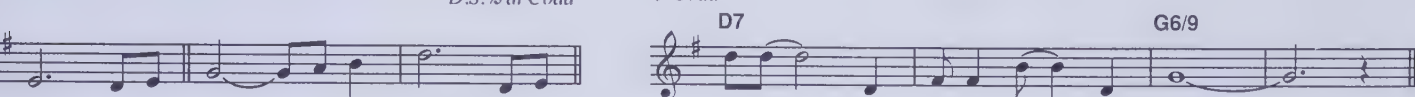
To Coda ⊕



gain. I'm laugh - ing at clouds so dark up a - bove. The sun's in my heart and I'm read - y for  
face. I'll walk down the lane with a hap - py re - frain, and

D.S. al Coda

⊕ Coda



love. Let the storm - y clouds chase ev - 'ry sing - in' just sing - in' in the rain.

## SINGING THE BLUES

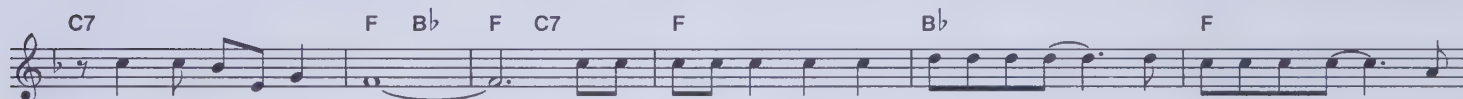
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MELVIN ENDSLEY

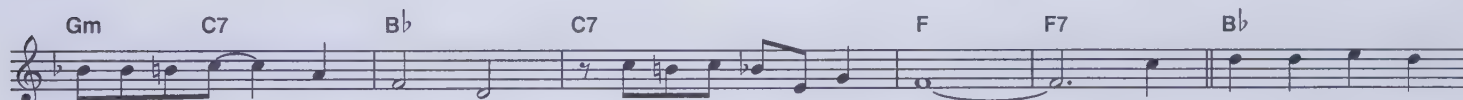
Moderate swing (♩ = ♪♩♩)



Well, I nev - er felt more like sing - ing the blues 'cause I nev - er thought that I'd ev - er lose your love, dear.



Why'd you do me this way? Well, I nev - er felt more like cry - ing all night, 'cause ev - 'ry - thing's wrong, and



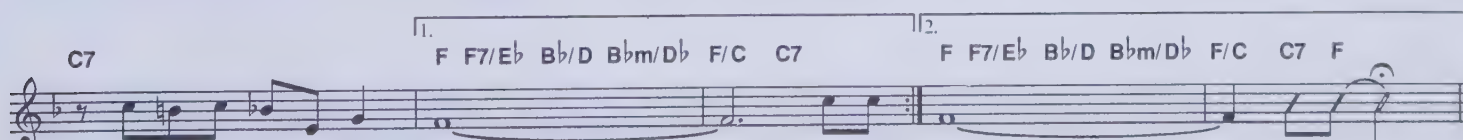
noth - ing ain't right with - out you. You got me sing - ing the blues. The moon and stars no



lon - ger shine, the dream is gone I thought was mine. There's noth - ing left for me to do but cry



o - ver you. Well, I nev - er felt more like run - ning a - way, but why should I go 'cause I could - n't stay with - out you.



You got me sing - ing the blues. Well, I blues.

## SIR DUKE

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Words and Music by  
STEVIE WONDER

Moderately

N.C.

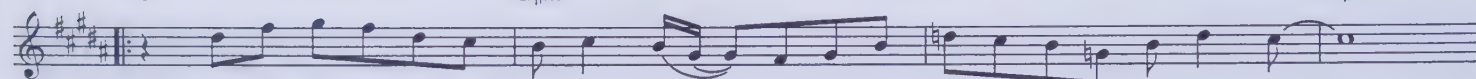


B

G#m

G

F#7



Mu - sic is a world with - in it - self \_\_\_\_\_ with a lan - guage we all un - der - stand, \_\_\_\_\_  
Mu - sic knows it is and al - ways will \_\_\_\_\_ be one of the things that life just won't quit. \_\_\_\_\_

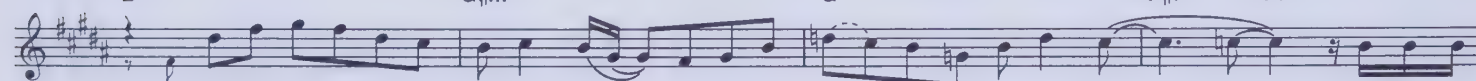
B

G#m

G

F#7

F7



with an e - qual op - por - tu - ni - ty \_\_\_\_\_ for all to sing \_\_\_\_\_ dance and clap their hands. \_\_\_\_\_ But just be -  
But here are some of mu - sic's pi - o - neers, \_\_\_\_\_ that time will not al - low us to for - get. \_\_\_\_\_ For there's

E9

Eb9

D9

Db9

D9

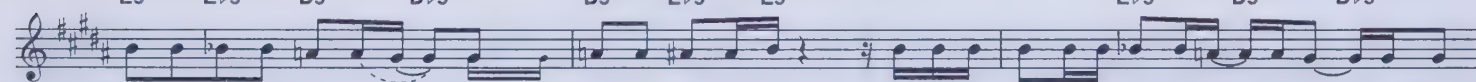
Eb9

E9

Eb9

D9

Db9



cause a re - cord has a groove \_\_\_\_\_ don't make it in the groove but you can tell right a-way at let - ter A \_\_\_\_\_ when the  
Ba - sie, Mil - ler, Sach - mo, \_\_\_\_\_ and the king of all, Sir Duke, and with a voice like El - la's ring - in' out \_\_\_\_\_ there's no

D9 Eb9 E9 F9 F#9

B

Fm

Emaj7



peo - ple start to move, { They } can feel it all \_\_\_\_\_ o - ver. \_\_\_\_\_ { They } can feel it all \_\_\_\_\_  
way the band can lose. { You } can feel it all \_\_\_\_\_ o - ver. \_\_\_\_\_ { You } can feel it all \_\_\_\_\_

C#m7

F#11

B

Fm

Emaj7



o - ver, \_\_\_\_\_ peo - ple. \_\_\_\_\_ { They } can feel it all \_\_\_\_\_ o - ver. \_\_\_\_\_ { They } can feel it all \_\_\_\_\_  
{ You } can feel it all \_\_\_\_\_ o - ver. \_\_\_\_\_ { You } can feel it all \_\_\_\_\_

C#m7

F#11

N.C.



o - ver, \_\_\_\_\_ peo - ple, go!



2nd time Fine



# THE SKATER'S WALTZ

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EMILE WALDTEUFEL

Moderate waltz

Chords: C, G7, C, Am, Dm7, G7, C, G7, C, Em, B7, Em, G7, C, G7, C, Am, Dm7, G7, C.

## SKATING

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By VINCE GUARALDI

Bright jazz waltz

Chords: C6/9, F6/9, G6/9, F6/9, C, F, G, F, C6, Eb, Gb, A, C, F, G, F, C, Eb, Ab, Db, C, Dm7, Em7, Gb9, Fm7, Bb13, Ebmaj13, Ebm7, Ab13, D7(#5), Dbmaj7, G7(b9), C, F, G, F, C6, Eb, Gb, A, C, F, G, F, C6/9, F6/9, G6/9, F6/9.

Repeat ad lib. and fade



# SLEEPY TIME GAL

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Words by JOSEPH R. ALDEN and RAYMOND B. EGAN  
Music by ANGE LORENZO and RICHARD A. WHITING

Moderately (♩ = ½)

G6/9 Eb7 D7 Gmaj7 F#7 F7

Sleep-y time gal, \_ you're turn-ing night in-to day. \_ Sleep-y time gal, \_ you've danced the ev-'ning a-way. \_ Be-fore each

E7 A7 D7 D+

sil-ver-y star \_ fades out of sight, \_ please give me one lit-tle kiss, \_ then let us whis-per good - night. \_ It's get-tin' late and dear, your pil-low's wait-in'.

G6/9 Eb7 D7 B7 Em

Sleep-y time gal, \_ when all your danc-in' is through, \_ sleep-y time gal, \_ I'll find a cot-tage for you. \_ You'll learn to

A7 Cm G Dm Bm7(b5) E7 Am Cm D7 G6/9

cook and to sew. \_ What's more you'll love it, I know, \_ when you're a stay-at-home, play-at-home, eight-o'clock, sleep-y time gal. \_

# SO RARE

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Words by JACK SHARPE  
Music by JERRY HERST

Moderately (♩ = ½)

G7(♯5) C6 Ebdim7 G9/D G7(♯9) C6 Eb9 Ab6

So rare, \_ you're like the fra-grance of blos - soms fair, \_ sweet as a breath of air \_  
\_ you're like the spar-kle of old cham-pagne. \_ Or-chids in cel - lo - phane \_

1. G9 Em7 A7(♯9) Dm7 G7(♯9) G7(♯5) 2. G9 C6 F9 C6

fresh with the morn-ing dew. \_ Oh, you're so rare, \_ could-n't com-pare to you, \_ to you. \_ You are per -

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Bm7 E7 Amaj7 A6

fec-tion, you're my i - de-a of an-gels sing-ing the A - ve Ma - ri - a. For you're an an-gel; I breathe and live you, with ev-'ry

Am7 D9 Dm7 G7(♯5) C6 Ebdim7 G9/D G7(♯9) C6 Eb9

beat of the heart that I give \_ you. \_ So rare; \_ this is a heav-en on earth we share, \_ car-ing the way we care. \_

Ab6 G9 G9(♯5) C6 G9 G9(♯5) C6 G9 G9(♯5) C6 G7 C

\_ Ours is a love so rare, \_ ours is a love so rare, \_ ours is a love so rare. \_

# SLEIGH RIDE

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Lyric by MITCHELL PARISH  
Music by LEROY ANDERSON

Moderately bright

Just hear those sleigh bells jin - gle - ing, ring - ting - tin - gle - ing, too; \_\_\_\_\_

— come on, it's love - ly weath - er for a sleigh ride to - geth - er with you. \_\_\_\_\_ Out - side the

snow is fall - ing and friends are call - ing "Yoo - hoo." \_\_\_\_\_ Come on, it's love - ly weath - er for a

sleigh ride to - geth - er with you. \_\_\_\_\_ Gid - dy - yap, gid - dy - yap, gid - dy - yap, let's go;

let's look at the show. We're rid - ing in a won - der - land of snow. \_\_\_\_\_

— Gid - dy - yap, gid - dy - yap, gid - dy - yap, it's grand, just hold - ing your hand.

We're glid - ing a - long with a song of a win - ter - y fair - y - land. Our cheeks are

nice and ros - y, and com - fy co - zy are we. \_\_\_\_\_ We're snug - gled up to - geth - er like two

birds of a feath - er would be. \_\_\_\_\_ Let's take that road be - fore us and sing a chor - us or

two. \_\_\_\_\_ Come on, it's love - ly weath - er for a sleigh ride to - geth - er with you. \_\_\_\_\_

## SO INTO YOU

Copyright © 1977 by LOW-SAL INC.  
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Words and Music by  
BUDDY BLUE, ROBERT NIX  
and DEAN DAUGHTRY

**Moderate rock**

**Fm7** **Bbm**

When you walked in-to the room \_ there was voo-doo in the vibes. \_ I was cap-tured by your style; \_

**Fm7** **F7sus** **/Eb** **/Db** **/C**

but I \_ could not catch your eyes. \_ Now I stand here \_ help-less-ly hop-ing you'll be in - to me. \_ I am

**Fm7** **Bbm**

so in-to you. \_ I can't {think of  
get to} noth-ing else. \_ I am so in-to you. \_ I can't {think of  
get to} noth-ing else. \_

**To Coda** **F7sus** **/Eb** **/Db** **/C** **Bbm**

Think-ing how it's going \_ to be \_ when-ev-er I get you next to me. \_ It's gon-na be good. \_  
*Instrumental 2nd time*

**Fm7** **Bbm**

Don't you know, \_ from your head to your toe, \_ gon-na love you all ov - er. Ov-er and ov - er. I'm so in-to you. \_

**1.** **Cm7** **2.** **Cm7** **Fm7** **D.S. al Coda**

Me in - to you, you in - to me, me in - to you. \_ Oo. \_ When you

**Coda** **(Fm7)** **Bbm** **Fm7** **Repeat and fade**

Come on \_ ba - by, I'm so in - to you. \_ Love the things you do. \_ Lis - ten  
ba-by, driv-ing me cra - zy. \_ Come on

## SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

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SPIRITUAL

**Slowly**

**Em** **Am** **Em**

Some-times I feel like a moth-er-less child. Some-times I feel like a moth-er-less child. Some-times I feel like a

**C** **Em** **B7** **Em** **B7** **Em**

moth-er-less child a might-ty long way \_ from home, \_ yes, a long, long way \_ from home!

**B7** **Em** **B7** **Em**

True be - liev-er, I'm a long, long way \_ from home, \_ yes, a long, long way \_ from home! \_



# SOFTLY, AS I LEAVE YOU

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English Lyric by HAL SHAPER  
Music by A. SE VITA

Moderately

Soft - ly, I will leave you soft - ly, for my heart would break if you should wake and see me go.

So I leave you soft - ly long be-fore you miss me, long be-fore your arms can beg me stay for one more

hour or one more day. Af-ter all the years I can't bear the tears to fall so soft - ly,

as I leave you there. as I leave you there, as I leave you there, as I leave you there.

# SOLITUDE

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Words and Music by  
DUKE ELLINGTON, IRVING MILLS  
and EDDIE DeLANGE

Slowly, with expression

In my sol - i - tude you haunt me, with rev - er - ies of days gone by.

In my sol - i - tude you taunt me, with mem - o - ries that nev - er die.

I sit in my chair, I'm filled with des - pair. There's no one could be so sad. With gloom ev - 'ry - where, I

sit and I stare. I know that I'll soon go mad. In my sol - i - tude I'm pray -

ing, dear Lord a - bove send back my love. In my love.

# SOMEBODY ELSE IS TAKING MY PLACE

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By DICK HOWARD, BOB ELLSWORTH  
and RUSS MORGAN

Moderately slow

B $\flat$  G7 C7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  B $\flat$ 7/A $\flat$

Some-bod-y else is tak-ing my place. Some-bod-y else now shares your em-brace. While I am try-ing to keep from

G7 C7 F7 B $\flat$  G7 C7 F7 B $\flat$

cry-ing you go a-round with a smile on your face. Lit-tle you care for vows that you made. Lit-tle you care how much I have

B $\flat$ 7 E $\flat$  B $\flat$  B $\flat$ 7/A $\flat$  G7 C7 F7 B $\flat$  D $\flat$ dim Cm7 F7 B $\flat$  E $\flat$ 6 E $\flat$ m6 B $\flat$

paid. My heart is ach-ing. My heart is break-ing, for some-bod-y's tak-ing my place. \_\_\_\_\_ place. \_\_\_\_\_

From The Broadway Musical Production "I MARRIED AN ANGEL"

# SOPHISTICATED LADY

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Words by  
IRVING MILLS and MITCHELL PARISH  
Music by  
DUKE ELLINGTON

Slowly

Bm7 B $\flat$ m G $\flat$ 7 F7 E7 E $\flat$ 7 A $\flat$ maj7 A $\flat$ 7 G7 G $\flat$ 7 F7 B $\flat$ 7

They say \_\_\_\_\_ in-to your ear-ly life ro-mance came, \_\_\_\_\_ and in this heart of yours burned a flame, \_\_\_\_\_ a flame that

E $\flat$ 7 A $\flat$ maj7 Cm7( $\flat$ 5) F7( $\flat$ 9) B $\flat$ m G $\flat$ 7 F7 E7 E $\flat$ 7 A $\flat$ maj7

flick-ered one day and died a-way. Then, \_\_\_\_\_ with dis-il-lu-sion deep in your eyes, \_\_\_\_\_ you learned that

A $\flat$ 7 G7 G $\flat$ 7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 6/9 Am7( $\flat$ 5) D7 G Em

fools in love soon grow wise, \_\_\_\_\_ The years have changed you some-how; I see you now smok-ing, drink-ing, nev-

Am D7 G G $\sharp$ dim Am7 D $\flat$ 9 G Em Am D7

-er think-ing of to-mor-row, non-chal-ant. Dia-monds shin-ing, danc-ing, din-ing with some

G Bdim7 Cm E $\flat$ 7 D7 B $\flat$ m G $\flat$ 7 F7 E7 E $\flat$ 7

man in a res-tau-rant. Is that all you real-ly want? No, \_\_\_\_\_ so-phis-ti-ca-ted la-dy, I

A $\flat$ maj7 A $\flat$ 7 G7 G $\flat$ 7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 6/9

know, \_\_\_\_\_ you miss the love you lost long a-go. \_\_\_\_\_ And when no-bod-y is nigh you cry, \_\_\_\_\_

# SOMEWHERE, MY LOVE

(Lara's Theme from "Doctor Zhivago")

Lyrics by PAUL FRANCIS WEBSTER  
Music by MAURICE JARRE

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Moderately

Verse:

G

G/B

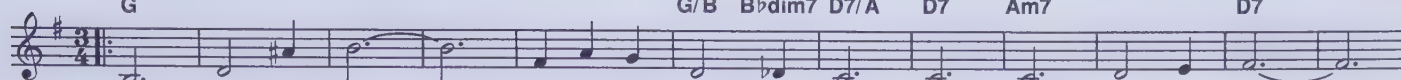
B<sup>b</sup>dim7 D7/A

D7

Am7

D7

To Coda ⊕



Some - where, my love, \_\_\_\_\_ there will be songs to sing, \_\_\_\_\_ al - though the snow \_\_\_\_\_  
Some - where a hill \_\_\_\_\_ blos-soms in green and gold, \_\_\_\_\_ and there are dreams \_\_\_\_\_  
You'll come to me \_\_\_\_\_ out of the long a - go; \_\_\_\_\_ warm as the sun, \_\_\_\_\_  
Till then my sweet \_\_\_\_\_ think of me now and then. \_\_\_\_\_ God - speed my love, \_\_\_\_\_

Am7

D7

1.3.

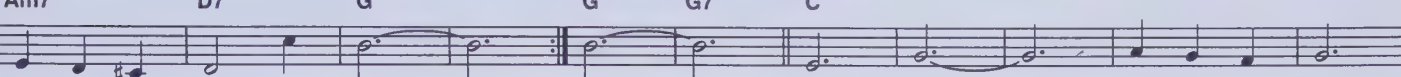
G

G

G7

Bridge:

C



cov - ers the hope of spring. \_\_\_\_\_ hold. \_\_\_\_\_ Some - day \_\_\_\_\_ we'll meet a - gain  
all that your heart can  
soft as the kiss of snow. \_\_\_\_\_

D.C. al 3rd ending to Coda

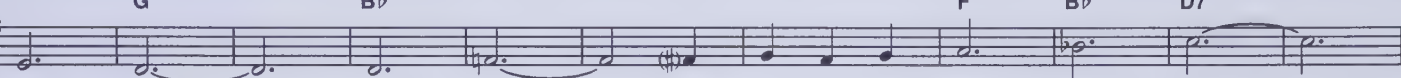
G

B<sup>b</sup>

F

B<sup>b</sup>

D7



my love. \_\_\_\_\_ Some - day \_\_\_\_\_ when - ev - er the spring breaks through. \_\_\_\_\_

⊕ Coda

Am7

D7

G

Am7

D7

D7(b9)

G



till you are mine a - gain. \_\_\_\_\_ Till you are mine \_\_\_\_\_ a - gain. \_\_\_\_\_

# SONG WITHOUT WORDS

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PETER TSCHAIKOVSKY

Brightly

F

B<sup>b</sup>

F

B<sup>b</sup>

F

D7

Gm

C7

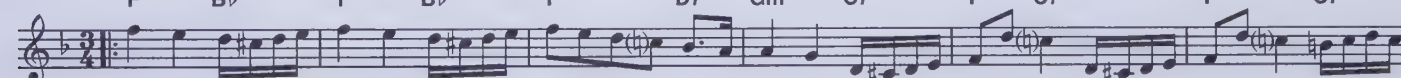
F

C7

F

C7

To Coda ⊕



1.

2.

F

Dm

G7

C7

C7

Cm

Gm

D7

Gm

D7

Gm

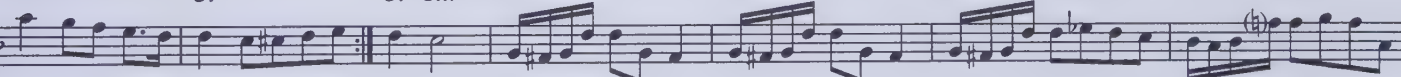
D7

Gm

D7

Gm

F7



B<sup>b</sup>

F7

B<sup>b</sup>

F7

B<sup>b</sup>

Gm7

C7

D.C. al Coda



⊕ Coda

F

Gm

C7

F

A7

Dm

A7

Dm

A



Gm

F7

B<sup>b</sup>

A7

Dm

D7

Gm

C7

F

C7

F

B<sup>b</sup>



F

B<sup>b</sup>

F

B<sup>b</sup>m

C7

F

D<sup>b</sup>

F

D<sup>b</sup>

F

B<sup>b</sup>m

C7

F





## SOMEDAY WE'LL BE TOGETHER

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Words and Music by  
JACKY BEAVERS  
JOHNNY BRISTOL and  
HARVEY FUQUA

Moderately

Verse:

**D** **D7** **G**

1. You're far a - way \_\_\_\_\_ from me, my \_ love. \_\_\_\_\_ And just as sure, \_ my, my ba - by,

**G#dim7** **D** **To Coda** **A** **G7**

as there are stars a - bove, I wan-na say, I wan-na say, I wan-na say, \_\_\_\_\_ some - day (we'll be to - geth -

**D** **A** **G7** **D** **G7**

Yes we will, \_ yes we will. \_ Say some - day, I know, I know, I know, I know, I (we'll be to - geth - er.) geth -

**Bridge:**

**D** **G** **D**

er.) Long time a - go, \_ my, my sweet thing, \_ I made a big \_ mis - take, \_ hon - ey. I, \_ say I \_

**D7** **G** **Gm** **Gm6** **E7**

\_ said \_ good-bye. Oh, \_ oh \_ ba - by, ev - er, ev - er, ev - er, since that day, \_ now, \_ now, \_ all \_

**A** **Asus** **N.C.** **D.C. al Coda**

\_ I, all I wan-na do, \_ oh is cry, \_ cry, \_ oh \_ hey hey hey.

**Coda** **A** **G7** **D** **Repeat ad lib. and fade**

day \_ we'll be to - geth - er. Oh, yes we will, \_ yes we will. \_ Some -

Verse 2:

You know my love is yours, baby,  
Oh, right from the start.  
You, you, you possess my soul, now honey;  
And I know, I know you own my heart.  
And I wanna say,  
Someday we'll be together.  
Yes we will, yes we will.

Verse 3:

I long for you,  
Every night,  
Just to kiss your sweet, sweet lips,  
Hold you ever so tight,  
And I wanna say  
Someday we'll be together.  
Oh, yes we will, yes we will.

# SOME PEOPLE'S LIVES

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Words and Music by  
JANIS IAN and  
RHONDA FLEMING

Slowly

Some peo-ple's lives \_ run down like clocks. \_ One day they stop \_ and that's all they've got. \_ Some lives \_ wear out like

old ten-nis shoes no one \_ can use. Well, it's sad but it's true. Did-n't an - y - bod - y tell \_ them? Did-n't an - y - bod - y see?

Did-n't an - y - bod - y love \_ them like you love me? Some peo-ple's eyes fade like their dreams, too tired \_ to rise, too \_

tired \_ to \_ sleep. Some peo-ple laugh when they need to \_ cry, and they nev - er know \_ why.

Did-n't an - y - bod - y tell \_ them that's not how it has to be? Did-n't an - y - bod - y love \_ them like you love me?

Some peo - ple ask \_ if the tears have to fall. \_ Then why take your chanc - es? Why both - er at \_

*a tempo* all? And some peo-ple's lives are as cold as their \_ lips, *rit.* they just need to be \_ kissed. *a tempo* Does-n't an - y - bod - y tell \_ them?

Does-n't an - y - bod - y see? Does-n't an - y - bod - y love \_ them like you love me? 'Cuz

*a tempo* that's all they need. *rit.*

# SOUTH OF THE BORDER (Down Mexico Way)

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Words and Music by  
JIMMY KENNEDY and  
MICHAEL CARR

**Moderately**

South of the bor - der, down Mex - i - co way; that's where I fell in love when  
pic - ture in old Span-ish lace. Just for a ten - der while I

stars a - bove came out to play. And now as I wan - der my thoughts ev - er stray,  
kissed the smile up - on her face. For it was Fi - es - ta, and we were so gay

1. south of the bor - der, down Mex - i - co way. She was a way. Ay! Ay! Ay!  
2. south of the bor - der, down Mex - i - co way. She was a way. Ay! Ay! Ay!

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

From the Paramount Picture "THE GODFATHER"  
**SPEAK SOFTLY LOVE**  
(Love Theme from "THE GODFATHER")

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Words by LARRY KUSIK  
Music by NINO ROTA

**Slowly**

Speak soft - ly love and hold me warm a - gainst your heart. I feel your words, the ten - der trem - bling mo - ments

start. We're in a world our ver - y own shar - ing a love that on - ly few have ev - er

known. Wine col - ored days warmed by the sun, deep vel - vet nights when we are one. Speak soft - ly

love so no one hears us but the sky. The vows of love we make will live un - til we die. My life is

yours and all be - cause you came in - to my world with love so soft - ly love.



## SOUL MAN

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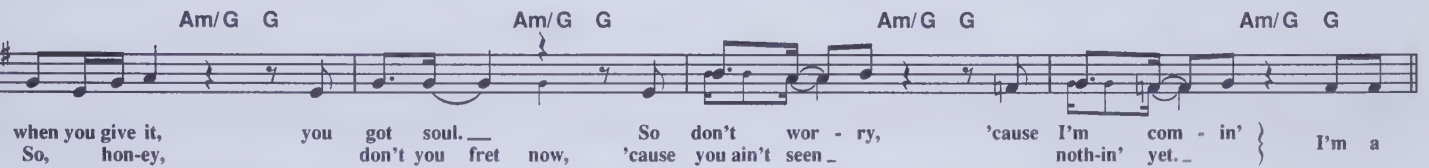
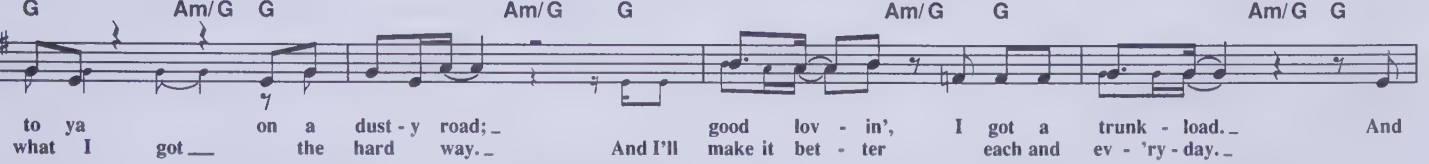
Lyrics and Music by  
DAVID PORTER and  
ISAAC HAYES

Moderate rock

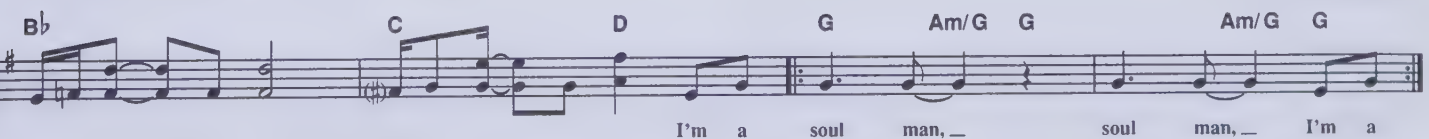
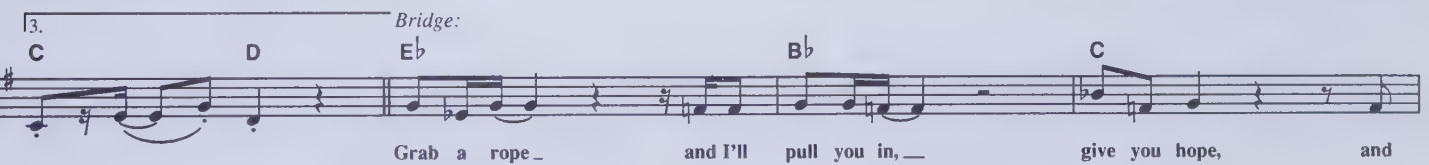
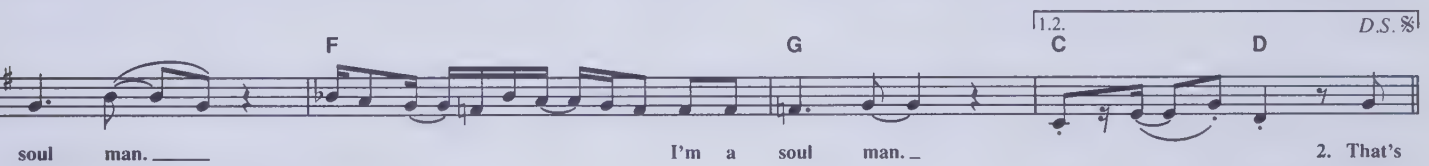
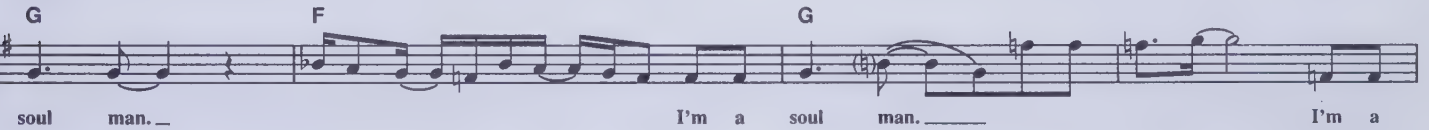


1. Com-in'

Verse:



Chorus:



Repeat and fade

Verse 3:

I was brought up on the southstreet.  
I learned how to love before I could eat.  
I was educated at Woodstock  
When I start lovin', oh, I can't stop.  
(To Chorus:)

## SPANISH FLEA

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Music by JULIUS WECHTER

**Moderately**

There was a lit - tle Span-ish Flea, a rec-ord star he thought he'd be. He'd heard of  
Flea? And so he hid in - side a dog - gie from Ma - drid, ar - riv - ing

sing - ers like Bea - tles, The Chip-munks he'd seen on T. V. Why not a lit - tle Span-ish be.  
here in the ci - ty still sing - ing his sweet har - mo - ny, as broke as an - y flea could

He walked a - round as if he owned the town, hum-ming his pint - size mel - o - dy. With his gui -  
rage. I'll put you on the stage in cos-tumes like you've nev - er worn. Well, at a

tar glance he knew he'd be a star, and in his old home town how proud they'd be! Then all at once he met a man  
he knew this was his chance. Yes, all at once a Span-ish star was born. For when the peo - ple heard him play

who said, "I'll help you if I can." He list-ened first to his song, then he sang right a - long for you  
they all be - gan to shout, "O - le!" He was the pride of the na - tion, a sing - ing sen - sa - tion was

1. see, he loved the lit - tle Span-ish Flea. 2. "You'll be the though he was just a Span-ish Flea.  
he,

## SPOOKY

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All Rights ReservedWords and Music by  
HARRY MIDDLEBROOKS and MIKE SHAPIRO

**Moderately**

1. In the cool of the ev-'ning as ev - 'ry-thing is get - tin' kind of groo - vy, I  
(2.) al - ways keep me guess-ing, I nev - er seem to know what you are think - ing. And if a  
3. If you de - cide you'd bet - ter stop this lit - tle game that you are play - ing, I'm

call you up and ask you if you'd like to go with me and see a mov - ie. And first you say no you've got some  
fel - ler looks at you, it's for sure your lit - tle eye will be a - wink - ing. I get con - fused 'cause I don't  
gon-na tell you all the things my heart's been a - dy - ing to be say - ing. A - just like a ghost, you've been

plans for to - night, and then you stop and say all right. Love is kind a craz-y with a spook-y lit - tle girl like you.  
know where I stand and then you smile, and hold my hand.  
haunt-ing my dreams, so I'll pro - pose on Hal-low-ween.

1. 2. 3. You Spoo - ky! Love is kind-a craz-y with a spook-y lit - tle girl like you, Spook - y.

Repeat ad lib. and fade

# SPLISH SPLASH

Words and Music by  
BOBBY DARIN and  
JEAN MURRAY

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Moderately bright rock 'n' roll

B $\flat$



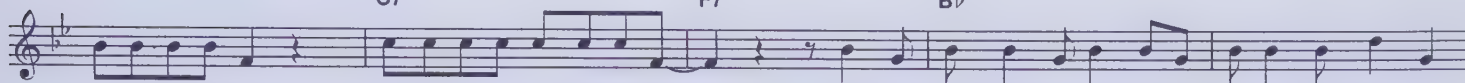
Splish, splash, I was tak-in' a bath \_ 'long a-bout a Sat-ur-day night. \_  
Ding, dong, I saw the whole gang \_ dance-in' on my liv-ing room rug. \_

A rub dub, just re -  
Flip flop, they were

C7

F7

B $\flat$



lax-in' in the tub, think-in' ev-'ry-thing was al - right. \_  
do-in' the bop; all the teens had the danc - in' bug. \_

Well, I stepped out the tub, put my feet on the floor. I  
There was Lol - li - pop with Peg-gy Sue. \_ Good

E $\flat$

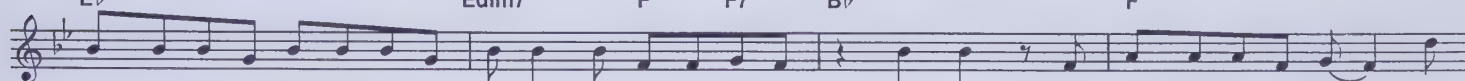
Edim7

F

F7

B $\flat$

F



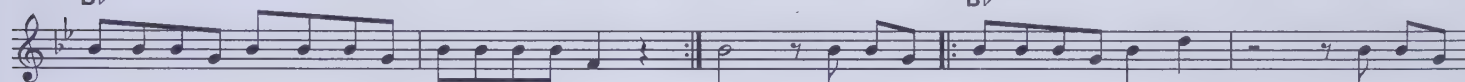
wrapped the towel a - round me and I o - pened the door. And then a - splish splash, I jumped back in the bath. \_ Well,  
gol - ly Miss \_ Mol - ly was - a e - ven there too. A well - a splish splash, I for - got a - bout the bath. \_ I

1.

2.

Chorus:

B $\flat$

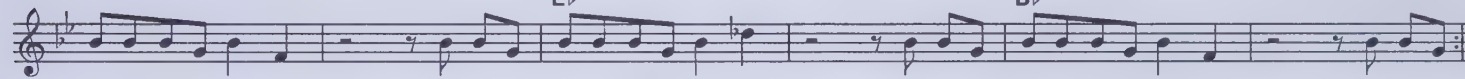


how was I to know there was a par-ty go-ing on. on. I was a - splish-in' and a-splash-in', I was a -  
went and put my danc - in' shoes

Repeat and fade

E $\flat$

B $\flat$



roll-in' and a-stroll-in'. I was a - mov-in' and a-groov-in', I was a - reel-in' and a-feel - in' I was a -

# SPREADIN' RHYTHM AROUND

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Words by TED KOEHLER  
Additional Lyric by RICHARD MALTBY, JR.  
Music by JIMMY McHUGH

Moderate swing (♩ =  $\frac{3}{4}$ )

F

B $\flat$

F

C7

F

B $\flat$

F

C7

F

B $\flat$



- Mu-sic ev-'ry-where, feet are pat - tin', put-tin' tem-po in old Man-hat - tan. Ev-'ry-bod - y is

F

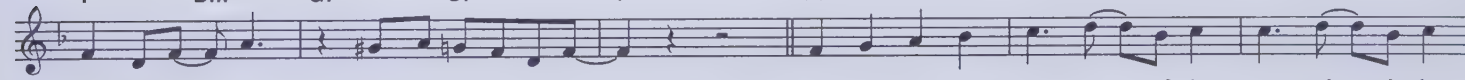
Dm

G7

C7

F

F7



out high-hat - tin', spread-in' rhy-thm a - round. \_ Up in Har - lem flats, all \_ of the cats give \_ it that

F $\sharp$ 7

G7

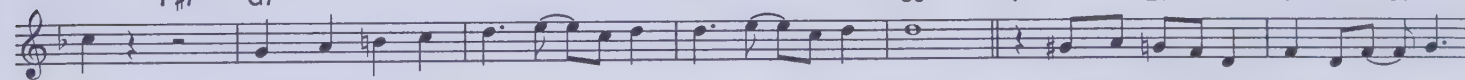
C9

F

B $\flat$

F

C7



thing. Which, when you're in step, all \_ of the hep peo - ple call swing. Those who can't af-ford silk and sat - in,

F

B $\flat$

F

C7

F

B $\flat$

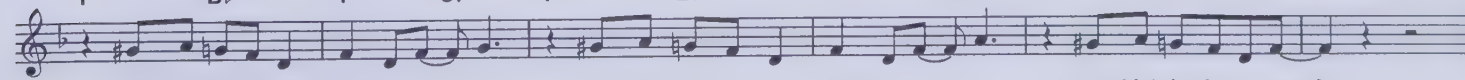
F

Dm

G7

C7

F



dames and gig-o-los who are Lat - in come from Yon-kers, the Bronx and Strat - en spread-in' rhy-thm a - round. \_



# SPRING IS HERE

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Words by LORENZ HART  
Music by RICHARD RODGERS

*Moderately*

Gdim G6 Gdim 3 G6 Ddim D9 Ddim 3

Spring is here! Why does-n't my heart go danc - ing? Spring is here! Why is - n't the waltz en -  
Spring is here! Why does-n't the breeze de - light me? Stars ap - pear. Why does-n't the night in -

*To Coda* ⊕

D9 Gmaj7 Cmaj7 Gmaj7 Em

tranc - ing? No de - sire, — no am - bi - tion leads me. May - be it's be - cause no - bod - y  
vite me? May - be it's be - cause no - bod - y

*D.C. al Coda* ⊕ *Coda* ⊕

A7 D7 A7 D7 Bm Em Am7 D7 Gmaj7 Cm6 Gmaj7

needs me. loves me, spring is here I hear. \_\_\_\_\_

*Melody based on a Theme from "PARK AVENUE FANTASY"*

# STAIRWAY TO THE STARS

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Words by MITCHELL PARISH  
Music by MATT MALNECK  
and FRANK SIGNORELLI

*Slowly*

C Ddim Dm6 Gm7 C9 Fmaj7 Fm6 Ab+

Let's build a stair - way to the stars, and climb that stair - way to the stars,  
We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins,  
Let's build a stair - way to the stars, a love - ly stair - way to the stars,

*To Coda* ⊕ 1. C Am6 Dm7 G7 C A7(b9) Ab9 G7 2. C Am Am6 B7

with love be - side us to fill the night — with a song. long. \_\_\_\_\_  
the moon will guide us as we go drift - ing a -  
it would be heav - en to climb to heav - en with

Em Em7 A7 Am Em Em(7) Em7 A9 Dm Dm7

Can't we sail a - way on a la - zy dai - sy pet - al, o - ver the rim of the hill? Can't we sail a - way

*D.C. al Coda* ⊕ *Coda* ⊕

G9 Gm Dm7 3 D7 3 Dm7 G7 C

on a lit - tle dream and set - tle high on the crest of a thrill? you. \_\_\_\_\_

## ST. LOUIS BLUES

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Words and Music by  
W.C. HANDY

Slow blues (♩ = ♩♩)

G7 C7 G G7 C C7 G

I hate to see — de ev'-nin' sun go down, — hate to see — de ev'-nin' sun go down, —  
Been to de Gyp-sy to get ma' for - tune tole, — to de Gyp-sy done got my for - tune tole. —

D7 G G7 C7 G

— 'cause my ba - by, — he done lef' dis town. — Feel-in' to - mor - row — lak — I feel to - day, —  
— 'cause I'm most wife — 'bout ma Jel - ly roll. — Gyp-sy done tole me, — "Don't you wear no black," —

G7 C C7 G D7

— feel to - mor - row — lak — I feel to - day. — I'll pass my trunk, — make me get a -  
— yes, she done tole me, — "Don't you wear no black." — Go to St. Lou - is, — you can win him

G Gm Cm D7

way. — St Lou-is wom-an — wid her di - a - mon' rings — pulls dat man roun' —  
back. — Help me to Cai - ro, — make St. Louis by ma - self, — git to Cai - ro, —

G D7 Gm Cm C#dim7 D7

by her a - pron strings. — 'Twant for pow - der — an' for store - bought hair — de —  
finds ma ole friend Jeff. — Gwine to pin ma - self close to — his side, — if ah

Gm A7 D7 G C G C

man I love — would not gone no where. — Got de St. Lou-is Blues jes' as blue as — ah — can be, —  
flag his train, — I sho' can — ride. — I — loves dat — man lak a school-boy — loves his pie, —

G C G7 C6 C7 G C G C G C G

— dat — man get a heart lak a rock cast — in the — sea. — Or —  
— lak a Ken - tuck - y Col - 'nel — loves his — mint an' — rye. — I'll —

D D7 G G

else he — wouldn't have — gone — so — far — from — me. —  
love ma — ba - by — till — the — day — ah — die. —

## Verse 3:

You ought to see dat stove pipe brown of mine,  
Lak he owns de Dimon' Joseph line.  
He'd make a cross-eyed o' man go stone blind,  
Blacker than midnight, teeth lak flags of truce,  
Blackest man in de whole St. Louis.  
Blacker de berry, sweeter is the juice.  
About a crap game he knows a pow'ful lot,  
But when work-time comes he's on de dot.  
Gwine to ask him for a cold ten-spot.  
What it takes to git it, he's certainly got.

## Chorus 3:

A black-headed gal make a freight train jump the track.  
Said a black-headed gal make a freight train jump the track,  
But a long tall gal makes a preacher ball the jack.

# STAGGER LEE

Words and Music by  
HAROLD LOGAN and  
LLOYD PRICE

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Freely D Bm Em7 A7 Moderate rock shuffle (♩ = ♩♩♩)

The night was clad, and the moon was yel-low. And the leaves came tum-bling down. 1. I was stand-

- ing on the cor-ner when I heard my bull-dog bark. He was bark-

- ing at the two men who were gam-bling in the dark. It was Stag-ger Lee and Bil-

- ly, two men who gam-ble late. Stag-ger Lee threw sev-en; Bil-ly swore

- that he threw eight. 2. Stag-ger Lee 4. Stag-ger Lee

⊕ Coda

A7 D G7

Go Stag-ger Lee, go Stag-ger Lee, go Stag-ger Lee,

go Stag-ger Lee, go Stag-ger Lee, go Stag-ger Lee, go Stag-ger Lee. Repeat and fade

Verse 2:  
Stagger Lee told Billy,  
"I can't let you go with that.  
You have won all my money,  
And my brand new Stetson hat."  
Stagger Lee went home  
And he pulled his forty four.  
Said, "I'm going to the barroom  
Just to pay the debt I owe."

Verse 3:  
Stagger Lee went to the barroom  
And he stood across the barroom door.  
Said, "Now nobody move."  
And he pulled his forty four.  
"Stagger Lee," cried Billy,  
"Oh, please don't take my life.  
I got three little children,  
And a very sickly wife."

Verse 3:  
Stagger Lee shot Billy.  
Oh, he shot that poor boy so bad.  
Till the bullet came through Billy,  
And it broke the bartender's glass.  
(To Coda:)



# STAND BY YOUR MAN

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By TAMMY WYNETTE and BILLY SHERRILL

Moderately

Verse:

**A** **E** **Bm** **E7** **A**

Some-times it's hard to be a wom-an, — giv-ing all your love to just one man. —  
But if you love him you'll for-give him, — e-ven though he's hard to under-stand. —

**D** **A** **B** **E** **A**

You'll have bad times, and he'll have good times, — do-in' things that you don't un-der-stand. — oh — be proud of  
And if you love him

**D** **A** **E7** **A** **D** **A** **E F#m7 E/G#** **A** **C#** **D**

him. 'Cause af-ter all he's just a man. — Stand by your man. Give him two

**C#m** **Bm** **A** **F#7** **B** **E7** **A** **C#** **D**

arms to cling to, and some-thing warm to come to when nights are cold and lone-ly. Stand by your man and tell the

**C#m** **Bm** **A** **E7** **C#7** **F#** **D** **E** **A** **D** **A** **E F#m7 E/G#**

world you love him. Keep giv-ing all the love you can. — Stand by your man.

**A** **E7** **C#7** **F#** **D** **E** **A** **D** **A** **E** **A**

Keep giv-ing all the love you can. — Stand by your man. —

From "THE BENNY GOODMAN STORY"

# STOMPIN' AT THE SAVOY

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Lyrics by ANDY RAZAF  
Music by BENNY GOODMAN,  
CHICK WEBB and EDGAR SAMPSON

Moderately bright swing (♩ = ♩♩)

**C9** **F6/9** **C9** **F6/9** **F#dim7**

Sa - voy, — the home of sweet ro - mance. — Sa - voy, — it wins you at a glance. — Sa - voy, —  
— just like a cling - in' vine, — your lips, — so warm and sweet like wine, — your cheek —  
— a per-fect hol - i - day! — Sa - voy, — where we can glide and sway. —

**Gm7** **C9** **F6/9** **C9** **Bb7** **B7** **Bb7**

— gives hap-py feet a chance — to dance. — Your form, — How my heart is sing-in' —  
— so soft and close to mine — di - vine. —

**Eb9** **Ab7** **A7** **Ab7** **Dbb7** **C7** **C9**

while the band is swing-in'! — Nev-er tired of romp-in' — and stomp-in' with you — at the Sa-voy. What joy! —

**F#dim7** **Gm7** **C9** **F**

Sa - voy, — there let me stomp a - way — with you. —

# THE STAR-SPANGLED BANNER

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Words by FRANCIS SCOTT KEY  
Music by JOHN STAFFORD SMITH

**Moderately** **C**

Oh!\_ say can you see by the dawn's ear - ly light, what so proud - ly we hailed at the twi-light's last gleam-ing; whose broad

stripes and bright stars thro' the per - i - lous fight, o'er the ram - parts we watched were so gal - lant - ly stream-ing. And the

rock - et's red glare, the bombs burst - ing in air, gave proof thro' the night that our flag was still there. Oh,

say does that\_ star - span - gled ban - ner\_ yet\_ wave\_ o'er the land\_ of the free, and the home of the brave.

The musical score for 'The Star-Spangled Banner' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a 'Moderately' tempo marking and a 'C' time signature. Chords are indicated above the notes: C, E7, Am, D7, G, C, G7, C. The lyrics are written below the notes. The second staff continues the melody with chords E7, Am, D7, G, C, G7, C. The third staff has chords G7, C, G7, Am, D7, G. The fourth staff has chords C, F, A7, Dm, C/G, G7, C, F, C/G, G7, C. The piece ends with a double bar line.

# THE STARS AND STRIPES FOREVER

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JOHN PHILIP SOUSA

**Bright march**

The musical score for 'The Stars and Stripes Forever' is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff begins with a 'Bright march' tempo marking. Chords are indicated above the notes: D, F#7, Bm, Em, A, E7, A, A7, D, A7, D, F#7. The second staff has chords Bm, F#, D, A7, D. The third staff has chords Dm, E7, A, D, A7, D, G. The fourth staff has chords E7, D, A7, D, A7, D, D7, G, Gm, D, A7, D. The fifth staff has chords G, D7, G, C, D7, G, B7. The sixth staff has chords Em, Cm, Eb, G, D7, G. The piece ends with a double bar line.



# STANDING IN THE SHADOWS OF LOVE

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Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER  
and BRIAN HOLLAND

Moderate rock

Chorus:

Am G Fmaj7 E

Stand-ing in the shad-ows of love — I'm get - tin' read - y for the heart-aches to come. — Can't you see me

Am G Fmaj7 E E7

stand-ing in the shad-ows of love? — I'm get - tin' read - y for the heart-aches to come. — 1. I don't wan-na

4.5. etc. Repeat and fade Verse:

E E7 F Bb/D C F Bb/D C

run, but there's no place to go, — 'cause — heart-aches will fol-low me I know. — With-out your love, —

F Bb/D C F Bb/D C Dm

the love I need — it's the be-gin - ning of the end for me. — Spoken: 'Cause you're taking away

A Bbdim7 Am

all my reasons for living when you pushed aside all the love I been giving. Now wait a minute. Did - n't I treat you right, — now ba - by,

D.C.

did - n't I? — Did - n't I do the best — I could now, did - n't I? So don't you leave — me:

Verse 2:

All alone I'm destined to be  
With misery my only company.  
May come today, it might come tomorrow.  
But it's for sure I ain't got no thing but sorrow.

Spoken: Now don't your conscience kind of bother you?  
How can you watch me cry after all I've done for you?  
Now hold on a minute.

Sung: Gave you all the love I had now, didn't I?  
When you needed me, I was always there now, wasn't I?  
(To Chorus:)

Verse 3:

Standing in the shadows of love  
Gettin' ready for the heartaches to come.  
I'm trying not to cry out loud.  
You know crying, it ain't gonna help me now.

Spoken: What did I do to cause all this grief?  
Now what did I say to make you want to leave?  
Now, wait a minute.

Sung: Gave my heart and soul to you now, didn't I?  
And didn't I always treat you good, now didn't I?  
(To Chorus:)

# STREETS OF LAREDO

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TRADITIONAL

Slowly

D A7 D A7 D A7 D

1. As I — walked out in the streets of La - re - do, — as I — walked out in La - re - do one  
see — by your out - fit that you are a cow-boy. — These words — he did say as I bold - ly stepped  
beat — the drum slow - ly and play the fife low-ly. — Play — the dead march as you car-ry me a -

A7 D A7 D A7 D G A7 D D

day, I spied a young cow-boy wrapped up in white lin-en, — wrapped up in white lin - en as cold as the clay. 2. "I wrong."  
by. "Come sit down be - side me and hear my sad sto-ry, — I am shot in the breast and I know I must die. 3. Oh,  
long. Take me to the val-ley they lay the sod o'er me, — for I'm a young cow - boy, I know I've done



# STAR DUST

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Words by MITCHELL PARISH  
Music by HOAGY CARMICHAEL

*Slowly*

C F9 E7 A7 Dm C/E Am

And now the pur-ple dusk of twi-light time steals a-cross the mead-ows of my heart. High up in the sky the lit-tle stars climb,

B7 Em E<sup>b</sup>dim7 Dm7 G7 C F9 E7 A7

al-ways re-mind-ing me that we're a-part. You wan-dered down the lane and far a-way, leav-ing me a song that will not die.

Dm C/E E<sup>b</sup>dim7 Dm7 G7 C6 C7(#5) F6 Fm6

Love is now the star dust of yes-ter-day, the mu-sic of the years gone by. Some-times I won-der why I spend the lone-ly night  
side a gar-den wall, when stars are bright,

To Coda ⊕

Fm6/A<sup>b</sup> C/G Em Em/D A7/C# Dm7 A7/E Dm7/F Fm6 G7/D Gdim7 G7 Dm7

dream-ing of a song. The mel-o-dy haunts my rev-er-ie, and I am once a-gain with you, when our love was new,  
you are in my arms. The night-in-gale tells his fair-y tale of par-a-dise, where ros-es

G7 C Am7 D7 G7 Dm7 G7 Gdim7 G7 C7(#5)

and each kiss an in-spir-a-tion, but that was long a-go; now my con-so-la-tion is in the star dust of a song. Be-

⊕ Coda

Dm7/F Fm6 Dm7(b5) Fm6 C G/B Am C/G B7/F# E7 E7(#5) F6 A7/E Dm7 G7 C6/9

grew. Though I dream in vain. In my heart it will re-main; my star dust mel-o-dy, the mem-o-ry of love's re-frain.

# STORMY

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Words and Music by  
BUDDY BUIE and J.R. COBB

*Moderately*

*Verse:*

Am7 Gmaj7 Am7 Gmaj7 Am9 Gmaj7 Cmaj7

1. You are the sun-shine ba-by when-ev-er you smile But I call you storm-y to-day.  
2. Yes-ter-day's love was like a warm sum-mer breeze. But like the weath-er, it changed.

Am7 Gmaj7 Am9 Gmaj7 Am9 Gmaj7

All of a sud-den that old rain's fall-ing down. And my world is cloud-y and  
Now things are drear-y, ba-by, and it's wind-y and cold. And I stand a-lone in the

*Chorus:*

Cmaj7 B7 Em9 A13 Em9 A13 C

gray. You've gone a-way. } Oh storm-y, oh storm-y, bring back that  
rain call-in' your name. }

1. 2. Repeat ad lib. and fade

D Em9 A13 A13 Em9 A13 Em9 A13

sun-ny day. Oh storm-y, oh storm-y, Oh

# STARS FELL ON ALABAMA

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Words by MITCHELL PARISH  
Music by FRANK PERKINS

Moderately slow (♩ = 3/4)

C A7 D7 G7(♯5) C Em7 E♭dim7 Dm7 G7 C A7

We lived our lit-tle dra-ma; we kissed in a field of white, and stars fell on Al-a-ba-ma last night.

Dm7 G7 C A7 D7 G7(♯5) C Em7 E♭dim7 Dm7 G7 C Dm7 G7

I can't for-get the glam-our; your eyes held a ten-der light, and stars fell on Al-a-ba-ma last night.

C Dm7 G7 Em7 E♭dim7 Dm7 G7 C

I nev-er planned in my im-ag-i-na-tion a sit-u-a-tion so heav-en-ly; a fair-y

Dm7 G7 Am Am7/G F♯m7(♭5) B7 E G C A7

land where no one else could en-ter, and in the cen-ter just you and me, dear. My heart beat like a

D7 G7(♯5) C Em7 E♭dim7 Dm7 G7 C Dm7 G7 C

ham-mer; my arms wound a-round you tight, and stars fell on Al-a-ba-ma last night.

From "THE UNINVITED"

# STELLA BY STARLIGHT

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By NED WASHINGTON  
and VICTOR YOUNG

Moderately slow

Em7(♭5) A7(♭9) Cm7 F7 Fm7 B♭7 E♭maj7 A♭7 B♭maj7

The song a rob-in sings through years of end-less springs, the mur-mur of a

Em7(♭5) A7(♭9) Dm7 B♭m7 E♭7 Fmaj7 Em7(♭5) A7 Am7(♭5) D7(♭9)

brook at e-ven-tide that rip-ples by a nook where two lov-ers hide; a

G7(♯5) Cm7 A♭7 B♭maj7

great sym-phon-ic theme, that's Stel-la by star-light, and not a dream. My

Em7(♭5) A7(♭9) Dm7(♭5) G7(♭9) Cm7(♭5) F7(♭9) B♭maj7

heart and I a-gree, { he's } ev-'ry-thing on earth to me. { she's }



From the Warner Bros. Picture "THE PAJAMA GAME"

## STEAM HEAT

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RICHARD ADLER and  
JERRY ROSS

**Moderately**  $E\flat 6$   $A\flat 9$   $E\flat 6$

I got (clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s -

$A\flat 7$   $B\flat 7$   $E\flat 6$

steam heat, but I need your love to keep a-way the cold. I got (clang) (clang) s-s-s - steam heat. I got

$A\flat 9$   $E\flat 6$   $A\flat 7$

(clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s - steam heat, but I can't get warm with -

$B\flat 7$   $E\flat 6$   $A\flat 7$   $E\flat$   $E\flat 9$

out your hand to hold. The ra-di-a-tor's hiss-in', still I need your kiss-in' to keep me from freez-in' each night! I got a

$A\flat 7$   $E\flat$   $C7(\flat 9)$   $F7$   $B\flat 7$   $E\flat 6$

hot wat-er bot-tle but noth-ing I got - 'll take the place of you, hold-ing me tight. I got (clang) (clang) s-s-s -

$A\flat 9$   $E\flat 6$   $A\flat 7$

steam heat. I got (clang) (clang) s-s-s - steam heat. I got (clang) (clang) s-s-s - steam heat, but I need your love to

1.  $B\flat 7$   $E\flat 6$  N.C. *To Next Strain* 2.  $B\flat 7$   $E\flat 6$   $A\flat 9$   $A\flat \dim 7$   $A\flat 7$

keep a-way the cold. They told me to keep a-way the cold. I need your love to keep a - way -

*Fine* *Interlude:*  $B\flat 7(\flat 9)$   $E\flat 6$   $D\flat 9$   $E\flat$   $A\flat 7$   $E\flat$   $A\flat 7$

the cold. shov-el more coal in the boil-er. They told me to shov-el more coal in the

$E\flat$   $A\flat 7$   $E\flat$   $A\flat 7$   $Fm7$   $E\flat 6$  N.C.

boil-er. They told me to shov-el more coal in the boil-er, but that don't do no good.

$A\flat 7$   $E\flat$   $A\flat 7$   $E\flat$

They told me to pour some more oil in the burn-er. They told me to pour some more oil in the burn-er. They told me to

$A\flat 7$   $E\flat$   $A\flat 7$   $Fm7$   $E\flat 6$  N.C. *D.S. al Fine*

pour some more oil in the burn-er, but that don't do no good. The



# STEP TO THE REAR

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Words by CAROLYN LEIGH  
Music by ELMER BERNSTEIN

Brightly

Will ev-'ry-one here kind-ly step to the rear, and let a win-ner lead the way? —

(1. 3.) Here's where we sep - a - rate the notes from the noise, — the men from the boys, — the rose from the poi - son i - vy.  
(2.) Here's where we sep - a - rate the duck from the quack, — the ace from the pack, — the pip from the mack - in - tosh - es.

Back in the bunch — I came up with a hunch — this was an up and at 'em day. — It's one of those spells —  
Back in the group, — I came up with the scoop; — this was the time to rise and say; — "I've got in my eye —

— when you hear the right bells — and your hor - o - scope tells — you to say: — } Will ev-'ry-one here kind - ly  
— such a ju - bi - lant sky — that the Fourth of Ju - ly — will seem gray. — }

step to the rear — and let a win - ner lead the way. I hear those way. —  
As our in -

trum - pets be - gin to blare. And now I'm Wash - ing - ton up - on the Del - a - ware. } Will  
vest - ments be - gin to grow, to quote from Dav - ey Crock - ett at the Al - a - mo. }

# SUNNY

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Words and Music by  
BOBBY HEBB

Moderate rock

1. Sun-ny, yes - ter-day my life was filled with rain. — Sun-ny, you smiled at me and  
2. Sun-ny, thank you for the sun - shine bou - quet. — Sun-ny, thank you for the

real - ly eased the pain. — Oh, the dark days are done, — and the bright days are here. — My sun - ny one — shines  
love you've brought my way. — You gave to me — your — all — and all. — Now I feel —

so sin - cere, — oh. } Sun - ny, one so true, — I love you. — I love you. — I love you. —

Verse 3:

Sunny, thank you for the truth you've let me see.  
Sunny, thank you for the facts from A to Z.  
My life was torn like wind blown sand.  
Then a rock was formed when we held hands.  
Sunny, one so true, I love you.

Verse 4:

Sunny, thank you for that smile upon your face.  
Sunny, thank you for that gleam that flows with grace.  
You're my spark of nature's fire.  
You're my sweet complete desire.  
Sunny, one so true, I love you.

## STILL

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All Rights ReservedWords and Music by  
LIONEL B. RICHIE, JR.

Slowly

*Chords: Dbsus D $\flat$  G $\flat$ maj7<sup>3</sup> Absus A $\flat$  Absus A $\flat$  Dbsus D $\flat$*

1. La - dy morn-ing's just a mo - ment a-way, and I'm with - out you once a - gain.  
(2.) mem - o - ries, times I'm sure we'll nev - er for-get, those feel - ings we can put a - side.

*Chords: Dbsus D $\flat$  G $\flat$ maj7<sup>3</sup> Absus A $\flat$  Absus A $\flat$  Dbsus D $\flat$*

You laughed at me, you said you've nev - er need - ed me; I won - der if you need me now?  
For what we had some-times I try to un - er - stand, but it's so heav - y on my mind.

*Chords: C $\flat$ /B $\flat$  D $\flat$ 7/A $\flat$  G $\flat$ maj7 Ebm7 Ebm7/A $\flat$  D $\flat$ maj7 D $\flat$ 9 D $\flat$ 7 C $\flat$ /B $\flat$  D $\flat$ 7/A $\flat$*

We played the games — that peo-ple play, we made mis - takes — a-long the way. Some - how I  
So man - y dreams — that flew a - way, so man - y words — we did - n't say. Two peo - ple

*Chords: G $\flat$ maj7 Ebm7/A $\flat$  D $\flat$ maj7 D $\flat$ 9 D $\flat$ 7 C $\flat$ /B $\flat$  D $\flat$ 7/A $\flat$  G $\flat$ maj7*

know — deep in my heart, you need - ed me. Re - mem - ber - ing the pain, — if I must say,  
lost — in a storm. Where did we go? Lost what we both had found,

*Chords: Ebm7 Ebm7/A $\flat$  D $\flat$ maj7 D $\flat$ 9 D $\flat$ 7 C $\flat$ /B $\flat$  D $\flat$ 7/A $\flat$  G $\flat$ maj7*

it's deep in my mind and locked a - way, — } but then, most of all, — }  
you know we let each oth - er down, — }

*Chords: G $\flat$ maj9/F Ebm7 A $\flat$  Dbsus D $\flat$  Dbsus D $\flat$*

I do love — you — *rit. (whispered) still.* 1. *a tempo* D.C. 2. Those

## SWEET DREAMS

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All Rights ReservedWords and Music by  
DON GIBSON

Moderately slow

*Chords: C D7 G7 C D7 G7 C*

Sweet — dreams of you — ev - 'ry night — I go through. — Why can't I for -  
Sweet — dreams of you, — things I know — can't come true. — Why can't I for -

*Chords: F C Am C F G7 C F C G7*

get you and start my life a - new, in - stead of hav - ing sweet dreams — a - bout you? —  
get the past, start lov - ing some - one new, in - stead of hav - ing sweet dreams — a - bout you? —

*Chords: C D7 G7 C D7 G7 C*

You don't love me, it's plain. — I should know you'll nev - er wear my name. — I should

*Chords: F C Am C F G7 C F/G C G7 C F/G C*

hate you the whole — night — through, in - stead of hav - ing sweet dreams — a - bout you. — you. —

# STOP! IN THE NAME OF LOVE

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Words and Music by  
BRIAN HOLLAND, LAMONT DOZIER  
and EDDIE HOLLAND

Moderate rock

Am G/B F G7 C F/C C F/C G/C C

Stop in the name of love be - fore you break my heart.

Verse:

Cmaj7 Gm6 A7 Fmaj7

1. Ba - by, ba - by, I'm a - ware\_ of where you go\_ each time you leave my door.\_ I watch you walk

G Fmaj7 G7 C G/B

down the street\_ know - ing your oth - er love\_ you meet.\_ But this time\_ be - fore you run to her\_

F Fm C F C F C F

leav - ing me a - lone\_ and hurt.\_ Think it o - ver. Have - n't I been good to you?\_ Think it o - ver. Have - n't I been

Chorus:

C Am G/B F G Am G/B

sweet\_ to you?\_ Stop in the name of love be - fore you break my heart. Stop in the name of love

F G C F/C C F/C G/C C

be - fore you break my heart. Think it o - ver. Think it o - ver.

1. D.S. 2. D.S. al Coda

Coda

Am G/B F G

Stop in the name of love be - fore you break my heart.

Repeat and fade

Verse 2:

I've known of your, your secluded nights.  
I've even seen her maybe once or twice.  
But is her sweet expression  
Worth more than my love and affection?  
This time before you leave my arms  
And rush off to her charms...  
Think it over. Haven't I been good to you?  
Think it over. Haven't I been sweet to you?  
(To Chorus:)

Verse 3:

I've tried so hard, hard to be patient  
Hoping you'd stop this infatuation.  
But each time you are together  
I'm so afraid I'm losing you forever.  
(To Chorus:)



# STORMY WEATHER

(Keeps Rainin' All the Time)

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Words by TED KOEHLER  
Music by HAROLD ARLEN

Slowly (♩ = ½)

Don't know why there's no sun up in the sky, storm-y weath-er, since my {man} and I ain't to - geth-er, —  
bare gloom and mis-ry ev-'ry-where, storm-y weath-er, — just can't get my poor self to - geth-er, —

keeps rain-in' all the time. Life is time, the time. So wear-y all the time.

When {he} went a-way the blues walked in and met me. If {he} stays a-way old rock-in' chair will get me. All I do is pray the Lord a -  
{she}

bove will let me walk in the sun once more. Can't go on, ev-'ry - thing I had is gone, storm-y weath-er, —

since my {man} and I ain't to - geth-er, — keeps rain-in' all the time. — Keeps rain-in' all the time. —

Chord symbols: G G#dim7, Am7, D9, G, E7, Am7, D9, G, E7, Am7, D7 (#5) (9), G, Am7, D9, G, C, G, Bm7 E7, Am7, D7 (#5) (9), G, Dm7 G7, Cmaj7, G/B Am7 Gmaj7, Cmaj7, G/B Am7 Gmaj7, C, C#dim7, G/D, E7, Am7 B7, Em7, A7 Am7 D7, G G#dim7, Am7, D9, G, E7, Am7, D7 (#5) (9), G, Am7, D7 (#5) (9), G, Am7 A#maj7 Gmaj7 C G6.

# A STRING OF PEARLS

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Lyric by EDDIE DE LANGE  
Music by JERRY GRAY

Moderate swing (♩ = ½)

Ba - by, here's a five and dime. Ba - by, now's a - bout the time for a string —  
Ba - by, you made quite a start; found the way right to your heart with a string —

— of pearls a la Wool - worth. — Ev - 'ry - pearl's a star a - bove  
— of pearls a la Wool - worth. — Wait till the stars peek - a - boo

wrapped in dreams and filled with love, that old string of pearls a la Wool - worth. —  
I've got some - thing for you. It's a string of kiss - es for ba - by. —

Till that hap - py day in spring when you buy the wed-ding ring,  
I found a love so sub - lime right in that old five and dime

please a string of pearls a la Wool - worth. —  
with a string — of pearls a la Wool - worth. —

Chord symbols: Eb, F9, Bb7, Eb6, Bbm7, Eb9(sus), Eb9(#5), Ab, Bb7, Eb7, Ab6, Bb7, Eb, Cm7 F9, Bb7 Eb6, Adim7 Fm7 Bb7, Cm7 F9, Bb7 Eb6/9.

# ST. ELMO'S FIRE (Man in Motion)

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Words by JOHN PARR  
Music by DAVID FOSTER

Moderate rock, with a steady pulse

Verse:

1. Grow-in' up \_\_\_\_\_ you don't see the writ - ing on the wall. Pass-in' by, \_\_\_\_\_

mov-in' straight a - head \_ you knew it all. But may-be some - time \_ if you feel the pain, \_ you'll find you're

all a - lone; \_ ev-'ry - thing has changed. \_ pris - on - er, \_ and you're tryin' to break \_ free. \_ 1.2.4. etc. I can see a new ho - ri - zon

un-der-neath the blaz-ing sky. I'll be where the ea - gle's fly - ing high - er and high - er. Gon-na be your man in mo - tion.

All I need is a pair of wheels. Take me where the fu - ture's ly - ing; St. El - mo's fire. \_

St. El - mo's fire. \_ St. El - mo's fire. \_ I can climb the high - est moun-tain, cross the wid - est sea.

I can feel St. El - mo's fire burn-ing in me, \_ burn-ing in me. \_ Just once in his

life a man has his time. And my time is now; I'm com-in' a - live.

Verse 2:

Play the game; you know you can't quit until it's won.  
Soldier of only you can do what must be done.  
You know, in some ways you're a lot like me.  
You're just a prisoner, and you're tryin' to break free.  
(To Chorus:)

Verse 3:

Burning up; don't know just how far that I can go.  
Soon be home; only just a few miles down the road.  
And I can make it, I know I can.  
You broke the boy in me, but you won't break the man.  
(To Chorus:)

Chorus 3:

I can hear the music playin'; I can see the banners fly.  
Feel like a vet again. I hope I ain't high!  
Gonna be your man in motion; all I need is a pair of wheels.  
Take me where the future's lying; St. Elmo's fire.



# ST. JAMES INFIRMARY

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Words and Music by  
JOE PRIMOSE

**Moderate swing** (♩ = ♩♩)

B7 Em B7 Em Am B7 Em B7

I went down to Saint James In - fir - mary; — heard my ba - by groan. I felt so bro - ken

Em C7 Em B7 Em B7 Em

heart - ed; — she used to be my own. I tried to keep from cry - in'. — My

Am B7 Em B7 Em C7 Em B7 Em

heart felt just like lead. She was all I had to live for; — I wished that it was me in - stead.

From the Metro-Goldwyn-Mayer Musical Production "TWO GIRLS AND A SAILOR"

# SWEET AND LOVELY

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Words and Music by  
GUS ARNHEIM, HARRY TOBIAS  
and JULES LEMARE

**Moderately** (♩ = ♩♩)

C7 Gm7 C7 Gm7 C9 F7 Bbmaj7 Bbm

Sweet and love - ly, sweet - er than the ros - es in May; — sweet and love - ly  
Skies a - bove me nev - er were as blue as her eyes, — and she loves me,  
Sweet and love - ly, sweet - er than the ros - es in May; — and she loves me;

C G7 C *1. 3. Fine* C *2.* Fm7 Bb9 Cmaj7

heav - en must have sent her my way. — When she nes - tles in my arms so ten - der - ly, —  
who would want a sweet - er sur - prise. —  
there is noth - ing more I can say. —

Fm7 Bb9 Cmaj7 Abm7 Db9 Ebmaj7 Ab7 G7 *D.C. al Fine*

there's a thrill that words can - not ex - press. In my heart a song of love is taunt - ing me, — mel - o - dy haunt - ing me.

# SWEET ADELINE

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Words by RICARD H. GERARD  
Music by HARRY ARMSTRONG

**Slowly**

Bb F7 Bb D7 Eb G7 C7 F7 Bb F7

Sweet A - del - ine, — my A - del - ine, — at night, dear heart, — for you I pine. — In all my

Bb D7 Eb G7 C7 Edim7 Bb/F G7 C7 F7 Bb

dreams — your fair face beams. You're the flow - er of my heart, sweet A - del - ine.



# STAR TREK — THE NEXT GENERATION

(Main Title)

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By ALEXANDER COURAGE, GENE RODDENBERRY  
and JERRY GOLDSMITH

**Maestoso misterioso**

**N.C. (B $\flat$  Bass)**

Spoken: *Space . . . the final frontier. These are the voyages of the Starship Enterprise; its continuing mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no one has gone before.*

**Bright march tempo**

1.  $B\flat/F$   $B\flat$   $A\flat/B\flat$   $B\flat$   $Fm7$   $B\flat$   $Cm$   $B\flat/D$   $Gm$   $F7$

2.  $B\flat/D$   $Gm$   $F$   $D$   $Bm$   $D$   $Bm$   $D$   $Bm$   $Am$   $G/B$   $D$   $C/D$

$B\flat$   $A\flat/B\flat$   $B\flat$   $Fm7$   $B\flat$   $Cm$   $B\flat/D$   $Gm$   $F7$   $B$   $G\sharp m$   $B$   $G\sharp m$

$B$   $G\sharp m$   $F\sharp m$   $E/G\sharp$   $B$   $A/B$   $C$   $D/C$   $C$   $D/C$   $C$   $D/C$   $E\flat/C$   $B\flat$

$C$   $D$   $G$   $F/G$   $G$   $F/G$   $G$   $Em$   $B\flat/D$   $A\flat/C$   $G$

## SWAN LAKE THEME

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TSCHAIKOVSKY

**Moderately**

$Am$   $Dm$   $Am$   $Cdim$   $Dm$   $Am$   $Dm$   $Am$   $Dm$   $Am$   $E7$

$Am$   $Cdim$   $Dm$   $Am$   $G7$   $Em$   $Dm$   $B$   $E$

$G7$   $Em$   $Dm$   $B\flat$   $B7$   $E7$   $Am$   $Dm$

$Am$   $E7$   $Am$   $Dm$   $Am$   $E7$   $Am$

# SUDDENLY

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By KEITH DIAMOND  
and BILLY OCEAN

**Moderately slow**  
Verse:

**Bbm** **Bbm/Ab** **Gbmaj7** **Db/F Ebm7** **Ab** **Db** **Fsus F**

1. I used to think that love was just a fair-y tale, un-til that first hel-lo, un-til that first smile.

**Bbm** **Bbm/Ab** **Gbmaj7** **Db/F Ebm7** **Fsus F**

But if I had to do it all a - gain, I would-n't change a thing, 'cause this love is ev - er - last - ing. Sud - den -

**Chorus:** **Bb** **Ebm7** **Ab** **Bb** **Ebm7** **Ab**

ly, life has new mean - ing to me. There's beau - ty up a - bove; and things we

**Dbmaj7** **Gbmaj7** **Fsus** **F/A** **Bbm(9)** **Bbm/Ab** **Gbmaj7** **Ab** **Bbm(9)** **Bbm/Ab** **Gbmaj7** **Ab** **D.C.**

nev - er take no - tice of; you wake up and sud - den - ly you're in love. 2. Girl, you're

**Bb** **Ab** **Gb** **Ab/Gb** **Db/F** **Db** **Ebm7** **Db/F** **Gb** **D.S. al Coda**

love. Each day I pray this love af - fair would last for - ev - er. Sud - den -

**Coda** **Dbmaj7** **Gbmaj7** **Fsus** **F** *freely* **Bbm** **Bbm/Ab** **Gbmaj7** **Ab** **Bb** *rit.*

nev - er take no - tice of; you wake up and sud - den - ly you're in love.

## Verse 2:

Girl, you're everything a man could want and more.  
One thousand words are not enough  
To say what I feel inside.  
Holding hands as we walk along the shore  
Never felt like this before.  
Now you're all I'm living for.  
(To Chorus:)

# SWEET LORRAINE

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Words by MITCHELL PARISH  
Music by CLIFF BURWELL

**Moderately**

**D7(#5)** **G** **E7** **A7** **D7** **Em** **C7** **B7** **E7** **A7** **D7**

I've just found joy; I'm as hap - py as a ba - by boy with an - oth - er brand new choo - choo toy, when I'm with my sweet Lor -

**G** **Am7** **D7 D7(#5)** **G** **E7** **A7** **D7** **Em** **C7** **B7** **E7** **A7**

raine. A pair of eyes that are blu - er than the sum - mer skies when you see them you will re - a - lize

**D7** **G** **G7** **C** **E7** **Am** **C7** **F** **E7** **Am C7**

why I love my Sweet Lor - raine. (I'm so hap - py.) When it's rain - ing I don't miss the sun, for it's in my sweet - ie's smile.

**F7** **E+** **E7** **A7(b5)** **D7** **F7** **E+** **E7** **A7** **D7 D7(#5)** **G** **E7** **A7** **D7**

Just to think that I'm the luck - y one who will lead her down the aisle. Each night I pray that no - bod - y steals her

**Em** **C7** **B7** **E7** **A7** **D7** **G** **C6** **G6**

heart a - way. Just can't wait un - til that hap - py day, when I mar - ry Sweet Lor - raine.



# SULTANS OF SWING

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Words and Music by  
MARK KNOPFLER

Moderate rock

Verse:

1. You get a shiv - er in the dark, it's rain - ing in the park, but mean - time,  
2. step in - side but you don't see too man - y fac - es

south of the riv - er you stop and you hold ev - 'ry thing.  
com - in' in out of the rain to hear the jazz go down.

A band is blow - in' Dix - ie dou - ble four time.  
Com - pe - ti - tion in oth - er plac - es,

You feel all right when you hear the mu - sic ring.  
but the horns, they're blow - in' that sound.

Chorus:  
Way on down south, way on down south Lon - don Town.

3. You check out

Repeat and fade

Guitar ad lib.

Verse 3:

You check out Guitar George, he knows all the chords.  
Mind he's strictly rhythm, he doesn't want to make it cry or sing.  
This and an old guitar is all he can afford,  
When he gets up under the lights to play his thing.

Verse 4:

And Harry doesn't mind if he doesn't make the scene.  
He's got a daytime job, he's doin' all right.  
He can play the honky-tonk like anything,  
Savin' it up for Friday night  
With the Sultans, with the Sultans of Swing.

Verse 5:

Then a crowd of young boys, they're foolin' around in the corner,  
Drunk and dressed in their best brown baggies and their platform soles.  
They don't give a damn about any trumpet playin' band;  
It ain't what they call rock and roll.  
And the Sultans, yeah the Sultans, they played Creole.

Verse 6:

Instrumental

Verse 7:

And then The Man, he steps right up to the microphone  
And says, at last, just as the time-bell rings:  
"Good night, now it's time to go home."  
And he makes it fast with one more thing:  
"We are the Sultans, we are the Sultans of Swing."



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# SUPERSTITION

Words and Music by  
STEVIE WONDER

**Funk rock shuffle** (♩ = 1 2 3) (Drum intro continues)

(snare) 3

(Clavinet)

Verse:

1. Ver - y su - per - sti - tious, \_  
tious, \_  
tious, \_

writ - ings on the wall. \_  
wash your face and hands. \_  
noth - ing more to say. \_

Ver - y su - per - sti -  
Rid me of the prob -  
Ver - y su - per - sti -

tious, \_  
lem, \_  
tious \_

lad - ders 'bout to fall. \_  
do all that you can. \_  
the dev - il's on his way. \_

Thir - teen month - old ba - by \_  
Keep me in a day - dream, \_  
Thir - teen month - old ba - by \_

broke \_ the look - in' glass. \_  
keep \_ me go - in' strong. \_  
broke \_ the look - in' glass. \_

Sev - en years \_ of bad \_ luck, \_  
You don't wan - na save \_ me, \_  
Sev - en years \_ of bad \_ luck, \_

the good things in your past. \_  
sad \_ is my song. \_  
the good things in your past. \_

Bb7 Cb7(b5) Bb7 A7(b5) Ab7 Bb7(b13) N.C.

When you be - lieve \_ in things that you don't un - der - stand, \_ then you suf - fer. \_ Su - per - sti - tion \_ ain't the way. \_

1.3. (Horns) Eb D.S. 2. Ebm

2.3. Ver - y su - per - sti - When you be - lieve \_

4. Ebm 11.5. Ebm Db/Eb Ebm7

When you be - lieve \_

From the Broadway Musical Production "SWEET CHARITY"

# SWEET CHARITY

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Words by DOROTHY FIELDS  
Music by CY COLEMAN

**Slowly**

Bb Eb F7 Bb Eb F7 Bb F/A Gm7 C7 F Eb Dm/F F#dim7 Gm Abmaj7 D7 Gm

Here was a man \_ with no dream and no plan. \_ And one lone - ly night I found \_ Sweet Char - i - ty. You make life fun \_ for me,

Abmaj7 D7 Gm Ab G Csus Cmaj7 C7 Fmaj7 Bm7(b5) Em7

oh, what it's done \_ for me, hav - ing you a - round, \_ Sweet Char - i - ty. Warm words I've nev - er said \_ late - ly,

Fmaj7 F7 Gm7 C7 3 F Fmaj7 F7 Bb Eb F7 Bb Eb F7

pop off the top of my head, \_ it's in - cred - i - ble. \_ Sud - den - ly I'm \_ the guy I nev - er dared \_ to be.

Bb F/A Gm7 C7 F Eb Dm/F F#dim7 Gm Fm/Ab G7 Cm7 F9 Bb Eb F

Watch me touch the sky \_ quite eas - i - ly. So if you are free, \_ Sweet Char - i - ty. Please be - long \_ to me,

Bb Eb F Bb Eb F Bb Eb F Bb Eb6 F Bb Eb6 F7 Bb Eb F7 Bb

Sweet Char - i - ty, please be - long \_ to me, Sweet Char - i - ty. Sweet Char - i - ty, be - long to me. \_

# SWEET AND GENTLE

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English Lyric by GEORGE THORN  
Spanish Lyric and Music by  
OTILIO PORTAL

**Moderately**

Am7 C+ Am7 D7 G Gmaj7 G6 G Am7 C+

I was sweet and gen-tle, kind-a sen-ti-men-tal; no one will de-ny it.

Am7 D7 G D7 Am7 D7 G

I was once so qui-et! And then one mag-ic night I learned to do the cha-cha! And now I'll nev-er be the same! For I have

D7 Am7 D7 G D7 Am7 C+

turned in-to a danc-ing cu-ca-ra-cha! And my {mu-cha-cha} is to blame. How can I be gen-tle,

Am7 D7 G Gmaj7 G6 G Am7 C+ Am7 D7 G

sweet and sen-ti-men-tal, while the cha-cha's play-ing, and my heart is sway-ing? I find that

D7 Am7 D7 G D7 Am7

I am e-ven danc-ing when I'm walk-ing! I'm haunt-ed by that cha-cha beat! I hear the rhy-thm start when-ev-er we are talk-ing,

D7 1. G D7 2. G D7 Am7 C+

I do the cha-cha in my sleep. I was sweet and sleep. Please be sweet and gen-tle,

Am7 D7 G Gmaj7 G6 Am7 D7 Am7 D7 G6 F#6 G6

treat me sen-ti-men-tal, for I'm tem-p'ra-men-tal, when I'm do-ing the cha-cha with you!

# SWEET ROSIE O'GRADY

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By MAUD NUGENT

**Moderate waltz**

Bb F7 Bb F7 Bb F7 Bb Bb7 Gm Gm/Bb D7/A Gm

Sweet Ro-sie O' Gra-dy, my dear lit-tle Rose. \_\_\_\_\_ She's my stead-y

C7 F7 Bb F7 Bb F7 Bb Eb

la-dy, most ev-'ry-one knows. \_\_\_\_\_ And when we are mar-ried, how hap-py we'll

D7 Eb C7/E Edim7 Bb/F Gm C7 F7 Bb F7 Bb

be. \_\_\_\_\_ I love sweet Ro-sie O' Gra-dy, and Ro-sie O' Gra-dy loves me. \_\_\_\_\_



# SWEET LOVE

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Words and Music by  
ANITA BAKER, LOUIS A. JOHNSON  
and GARY BIAS

Moderate ballad

Verse:

D/E Amaj9 Dm9 Fmaj9 Em7 F/G D/E Amaj9

1. With all my heart, I love you, ba-by. Stay with me, and you will see my arms will hold

Dm9 Fmaj9 F/G D/E Amaj7 Dm9 Fmaj7

— you, ba-by. Nev-er leave, 'cause I be-lieve I'm in love. Sweet love, hear me call in' out your name.

F/G D/E Amaj7 Dm9 Fmaj7 F/G D/E

I feel no shame; I'm in love. Sweet love, don't you ev-er go a-way. It'll al-ways be this way. 2. Your

F/G D/E Dm7 A7sus A7 Dm7

al-ways be this way. There's no strong-er love in this world, oh, ba-by, no. You're my man; I'm your girl

A7sus A7 Dm7 A7sus A7 Bbmaj7 Am7 D/E

I'll nev-er go. Wait and see; can't be wrong. Don't you know this is where you be-long? 3. How

F/G D/E Amaj7 Dm9 Fmaj9 F/G D/E

al-ways be this way. (Bkgrd.) Sweet love.

Verse 2:

Your heart has called me closer to you.  
I will be all that you need.  
Just trust in what we're feeling.  
Never leave, 'cause baby, I believe  
In this love.  
(To Chorus:)

Verse 3:

How sweet this dream, how lovely, baby.  
Stay right here, never fear.  
I will be all that you need.  
Never leave, 'cause baby, I believe  
In this love.  
(To Chorus:)

# SWEETHEART OF SIGMA CHI

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Words by BYRON D. STOKES  
Music By F. DUDLEIGH VERNOR

Moderately

F A7 A7(b5) D7 Adim7 D7 Gm D7 Gm Bbm6 C+

The girl of my dreams is the sweet-est girl of all the girls I know. Each sweet co-ed, like a

F6 F D7(b9) G7 C7 Gm7 C7 F A7 A7(b5) D7 Adim7 D Gm

rain-bow trail, fades in the af-ter glow. The blue of her eyes and the gold of her hair, are a blend of the

D+ D7 Gm D7 Gm Abdim7 E7 F F7 D7 G7 G7(b5) C7 F Bbm6 F6

west-ern sky. And the moon-light beams on the girl of my dreams; she's the Sweet-heart of Sig-ma Chi.



# SWEET MEMORIES

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By MICKEY NEWBURY

**Moderately**

*Verse:*

1. My world is like a riv - er, as dark as it is deep. Night af - ter night, the past slips in, and

gath - ers all my sleep. My days are just an end - less stream of emp - ti - ness to me filled on - ly by the

*Chorus:*

fleet - ing mo - ments of her mem - o - ry. Sweet \_\_\_\_\_ mem - o - ries, \_\_\_\_\_ sweet \_\_\_\_\_

mem - o - ries, \_\_\_\_\_ mmm. \_\_\_\_\_ 2. She \_\_\_\_\_

*Verse 2:*

She slipped into the silence  
Of my dreams last night.  
Wandering from room to room,  
She's turning on each light.  
Her laughter spills like water  
From the river to the sea.  
I'm swept away from sadness,  
Clinging to her memory.  
(To Chorus:)

From the Warner Brothers Production "THE GREAT RACE"

# THE SWEETHEART TREE

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Words by JOHNNY MERCER  
Music by HENRY MANCINI

**Moderately slow**

They say there's a tree in the for - est, \_\_\_\_\_ a tree that will give you a sign. \_\_\_\_\_ Come a -

long with me, to the sweet - heart tree, come and carve your name next to mine. \_\_\_\_\_ They

say if you kiss the right sweet - heart, \_\_\_\_\_ the one you've been wait - ing for, \_\_\_\_\_ big

blos - soms of white will burst in - to sight, and your love will be true ev - er - more. \_\_\_\_\_

# SWING LOW, SWEET CHARIOT

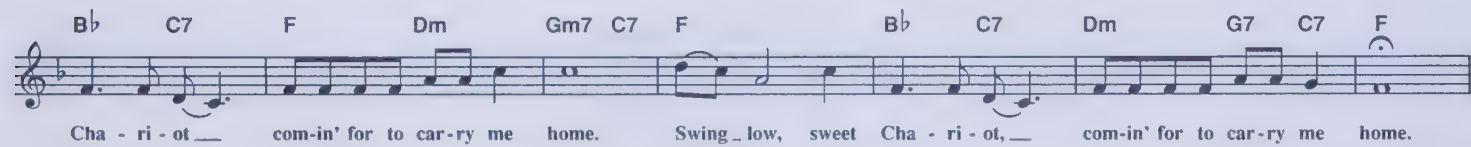
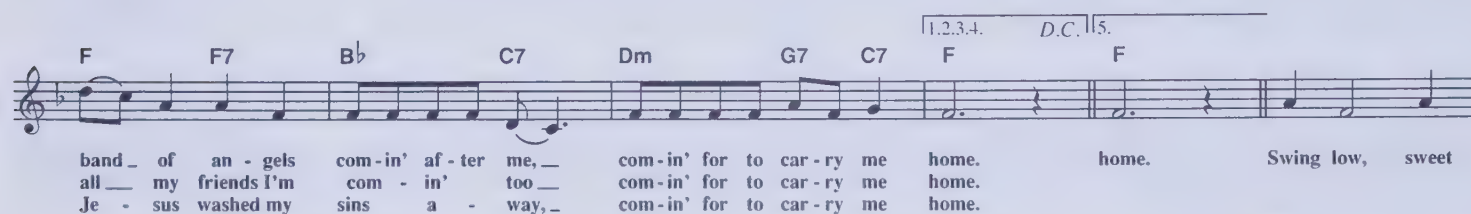
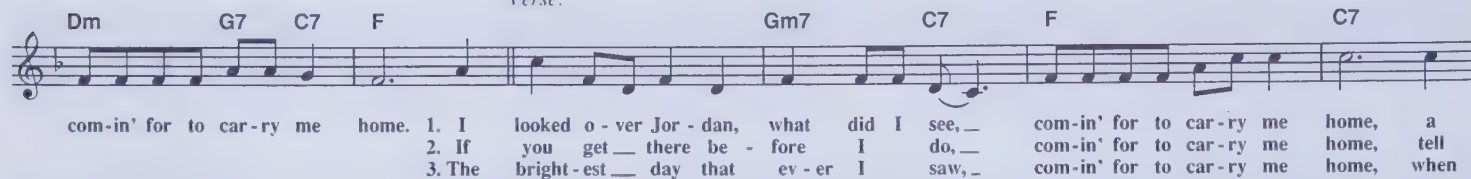
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SPIRITUAL

Slowly  
Chorus:



Verse:



Verse 4:

I'm sometimes up and sometimes down,  
Comin' for to carry me home.  
But still my soul feels heaven bound,  
Comin' for to carry me home.  
(To Chorus:)

Verse 5:

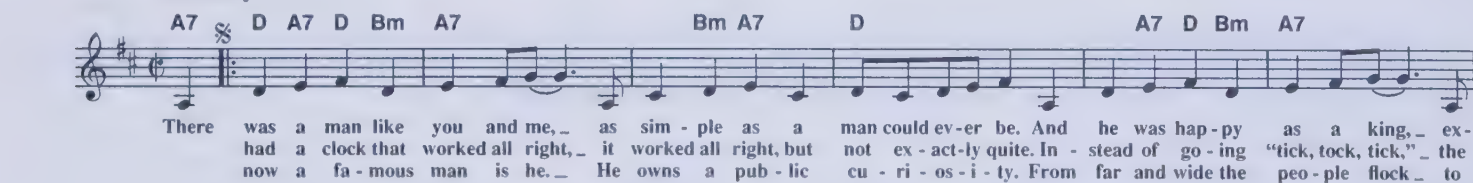
I never went to heaven, but I've been told,  
Comin' for to carry me home.  
The streets in heaven are paved with gold,  
Comin' for to carry me home.  
(To Chorus:)

# THE SYNCOPATED CLOCK

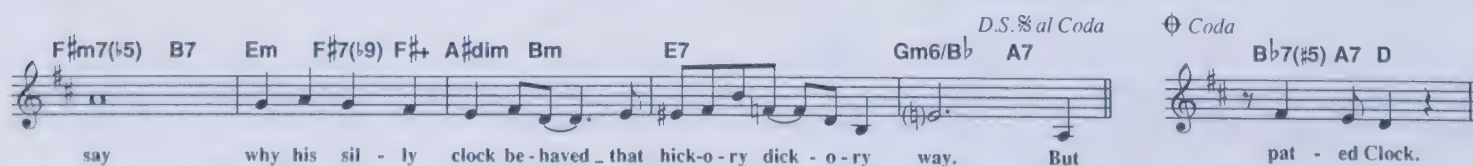
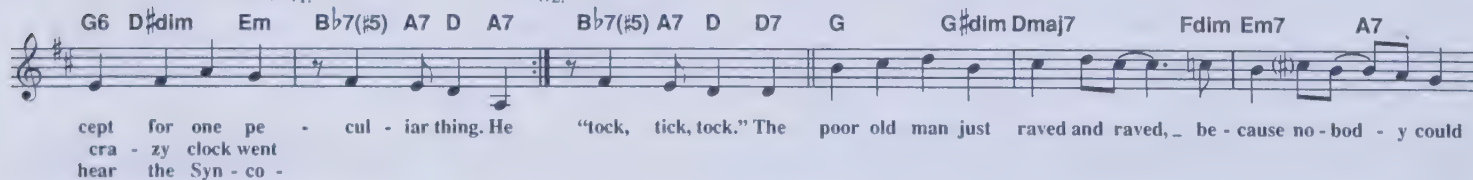
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Words by MITCHELL PARISH  
Music by LEROY ANDERSON

Moderately (♩ = ♩)



To Coda



From the Motion Picture "TOP GUN"  
**TAKE MY BREATH AWAY**  
 (Love Theme from "TOP GUN")

Words and Music by  
 GIORGIO MORODER and  
 TOM WHITLOCK

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Moderately slow

1. Watch-ing ev-ery mo-tion in \_\_\_\_ my fool-ish lov-er's game; \_\_\_\_ on this end-less o-cean, fi-

-n'lly lov-ers know no shame. \_\_\_\_ Turn-ing and re-turn-ing to \_\_\_\_ some se-cret place in-side; \_\_\_\_

watch-ing in slow mo-tion as \_\_\_\_ you turn a-round and say, \_\_\_\_ "Take my breath a -

way." \_\_\_\_ "Take my breath a - way." \_\_\_\_

*To Coda* 1. *D.C.* 2. *Bridge:*

Through the hour-glass I saw \_\_\_\_ you. In time, \_\_\_\_

\_\_\_\_ you slipped a - way. \_\_\_\_ When the mir-ror crashed, I called \_\_\_\_ you and turned \_\_\_\_ to hear \_\_\_\_ you say, \_\_\_\_

\_\_\_\_ "If on-ly for to-day \_\_\_\_ I \_\_\_\_ am un-a-fraid. \_\_\_\_ Take my breath a -

way." \_\_\_\_ "Take my breath a -

*Coda* *Repeat and fade*

My love, \_\_\_\_ take my breath a - way. \_\_\_\_ My love, \_\_\_\_ take my breath a -

**Verse 2:**

Watching, I keep waiting, still anticipating love,  
 Never hesitating to become the fated ones.  
 Turning and returning to some secret place to hide;  
 Watching in slow motion as you turn my way and say,  
 "Take my breath away."  
 (To Bridge:)

**Verse 3:**

Watching every motion in this foolish lover's game;  
 Haunted by the notion somewhere there's a love in flames.  
 Turning and returning to some secret place inside;  
 Watching in slow motion as you turn to me and say,  
 "Take my breath away."  
 (To Coda:)



By PAUL DESMOND

[illegible]

## TAKE ME OUT TO THE BALL GAME

Lyrics by JACK NORWORTH  
Music by ALBERT VON TILZER

D Bm A D Bm A7 B7 Em  
 Take me out to the ball game, take me out to the crowd. — Buy me some pea-nuts and crack-er - jack.

E A7 F#m A7 D Bm A7 D7 G  
 I don't care if I nev-er get back. Let me root, root, root for the home - team. If they don't win it's a shame, —

Em/B Bb7 D/A D/F# Fdim7 D/F# E7 A7 D 1. 2.  
 — for it's one, two, three strikes, you're out at the old ball game. game. —

# TAKE THE "A" TRAIN

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By BILLY STRAYHORN and  
THE DELTA RHYTHM BOYS

Easy swing (♩ = ♩<sup>3</sup>)

C6 D7(b5) Dm7 G7 C 1. 2.

You \_\_\_\_\_ must take the "A" train \_\_\_\_\_ to go to Sug - ar Hill way up in Har-lem. \_\_\_\_\_  
If \_\_\_\_\_ you miss the "A" train, \_\_\_\_\_ you'll find you've missed the quick-est way to Har-lem. \_\_\_\_\_

Fmaj7 D7 Dm9 G9 Db9

Hur-ry, \_\_\_\_\_ get on now, it's com-ing. \_\_\_\_\_ Lis - ten \_\_\_\_\_ to those rails a - thrum-ming. \_\_\_\_\_ All

C6 D7(b5) Dm7 G7 C C7/E F Ab7/Gb C/G G9 C6 Cmaj9

'board! \_\_\_\_\_ Get on the "A" train, \_\_\_\_\_ soon you will be on Sug-ar Hill in Har-lem. \_\_\_\_\_

From the M-G-M Musical Production "CABIN IN THE SKY"

# TAKING A CHANCE ON LOVE

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Words by JOHN LATOUCHE and TED FETTER  
Music by VERNON DUKE

Moderately (♩ = ♩<sup>3</sup>)

C Edim7 Dm7 G7 Dm7 G7 C To Coda ⊕ Am Am7 D7

Here I go a - gain; \_ I hear the trum-pets blow a - gain. \_ All a - glow a - gain, \_  
Here I slide a - gain, \_ a-bout to take that ride a - gain. \_ Star - ry eyed a - gain, \_  
Things are mend-ing now; \_ I see a rain-bow blend-ing now. \_

1. 2.

Dm7 G7 Em7 A7 Dm7 G7 Dm7 G7 C Gm7 C7 F F#dim

tak - in' a chance \_ on love. tak - in' a chance \_ on love. I thought the cards \_ were a frame-up; I

D.C. al Coda

Gm7 C7 F Fm7 Bb7 Eb Eb7 Edim Fm7 Ab7 G7

nev - er \_\_\_\_\_ would try. \_\_\_\_\_ But now you're tak - in' the game up, and the ace of hearts is high. \_\_\_\_\_

⊕ Coda

Am D7 Dm7 G7 C Dm7 Cmaj7 F Dm9 Db7(b5) Cmaj9

We'll have a hap - py end-ing now, \_ tak-in' a chance \_ on love, love, love, love, tak-in' a chance \_ on love.

# TALK BACK TREMBLING LIPS

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By JOHN D. LOUDERMILK

Moderately  
Verse:

1. Ev - 'ry day our love's a bat - tle roy - al. \_\_\_\_\_ Dear, it seems that fight-ing is all we

do. \_\_\_\_\_ But if I let you know how much I love you, \_\_\_\_\_ you'll do things to

*Chorus:*

me you should-n't do. \_\_\_\_\_ So talk back trem - bling lips. Shak - y legs, don't just stand there!

Don't let her know she's get - ting through to you. \_\_\_\_\_ Talk back trem - bling lips. Burn - ing eyes, don't start

cry - ing. Heart, don't let her know that you're break - ing in two. break - ing in two.

Verse 2:

Every time you up and hurt my feelings  
I pretend it couldn't matter less.  
I'm just hiding all of my emotions  
Behind my broken heart, I guess.  
(To Chorus:)

## From "THE FLEETS IN" TANGERINE

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Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

Moderately

Tan - ge - rine, \_\_\_\_\_ she is all they claim \_\_\_\_\_ with her eyes of night and lips as bright as flame. \_\_\_\_\_

\_\_\_\_\_ Tan - ge - rine, \_\_\_\_\_ when she danc-es by, \_\_\_\_\_ se - ño - ri - tas stare and ca - ba - lle - ros sigh. \_\_\_\_\_ And I've

seen \_\_\_\_\_ toasts to Tan - ge - rine \_\_\_\_\_ raised in ev - 'ry bar a - cross the Ar - gen - tine. \_\_\_\_\_ Yes, she

has them all on the run. But her heart be - longs to just one, her heart be - longs to Tan - ge - rine. \_\_\_\_\_



From the 20th Century-Fox Musical Production "DOCTOR DOLITTLE"

## TALK TO THE ANIMALS

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Words and Music by LESLIE BRICUSSE

Moderately

Dm B $\flat$ /D G F B $\flat$ m G C Dm7 C G7  
 If we could talk to the an - i - mals, just im - a - gine it, chat-ting to a chimp in chim-pan - zee.  
 ferred with our fur - ry friends, learn their lan - guag - es, may - be take an an - i - mal de - gree.  
 man to an - i - mal, think of all the things we could dis - cuss.

To Coda  $\oplus$   
 C Am Dm B $\flat$ /D G7 C G+/B Gm/B $\flat$  A+ A7 D7 G $\sharp$ dim7 Am7 D7 G7 Gdim7  
 Im - a - gine talk - ing to a tig - er, chat-ting to a chee-tah; what a neat a - chieve-ment it would be.  
 We'd stud - y el - e - phant and ea - gle, buf - fa - lo and bea - gle, al - li - ga - tor, guin - ea pig and flea.  
 If we could

1. G7 2. G7 Gm7 C7 F $\sharp$ dim Gm7 C7 F C/G F $\sharp$ dim Gm7 C7 F $\sharp$ dim Gm7 C7 C+  
 If we could We would con - verse in po - lar bear and py - thon, and we would curse in flu - ent kan - ga -

F E F7 E7 Am D7 G G $\sharp$ dim D7/A D7 Dm7 G7  
 roo. If peo - ple asked us, "Can you speak rhi - no - cer - os?" We'd say, "Of cours - er - os! Can't you?" If we con -

$\oplus$  Coda  
 Dm G7 Em Gm/D A7/C $\sharp$  A7 Fmaj9 F6 Bm7/E E7 Am7 D7  
 walk with the an - i - mals, talk with the an - i - mals, grunt and squeak and squawk with the an - i - mals,

Dm Dm7 C/E E $\flat$ dim7 Dm7 G11 G7 C F/C B/C C  
 and they could squeak and squawk and speak and talk to us. \_\_\_\_\_

## A TASTE OF HONEY

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Sole Selling Agent GEORGE PINCUS & SONS MUSIC CORP.  
All Rights ReservedWords by RIC MARLOW  
Music by BOBBY SCOTT

Moderately

Dm Dm( $\sharp$ 7) Dm7 G6 Dm Dm( $\sharp$ 7) Dm7 G6 Dm  
 Winds may blow o' ver the ic - y sea. I'll take with me the warmth of thee, a taste of hon - ey, a  
 leave be - hind my heart to wear - and may it e'er re - mind you of a taste of hon - ey, a  
 ne'er came back to his love so fair - and so she died dream - ing of his kiss. His kiss was hon - ey, a

B $\flat$  Am7 Dm Gm6 Dm Dm7 G6 Dm7 G6  $\text{3}$  B $\flat$  Am7  
 taste much sweet - er than wine. \_\_\_\_\_  
 taste much sweet - er than wine. \_\_\_\_\_ } I will re - turn \_\_\_\_\_ I'll re - turn. I'll come back for the hon - ey \_\_\_\_\_ and  
 taste much bit - ter than wine. \_\_\_\_\_

1. 2. D Gm6 Dm Gm6 Dm Dm G6  $\text{3}$  B $\flat$  Dm Gm6  $\text{3}$  Dm A9( $\sharp$ 5) A7( $\flat$ 9) Dm  
 you. \_\_\_\_\_ 2. I'll you. \_\_\_\_\_ I'll come back for the hon - ey \_\_\_\_\_ and you. \_\_\_\_\_ I'll come back for the hon - ey, hon - ey and you. \_\_\_\_\_  
 3. He

## TARANTELLA

ITALIAN DANCE

Brightly

Gm Cm Gm D7 Gm D7 1. Gm 2. Gm

Bb F7 Bb G7 Cm F7 1. Bb 2. Bb Gm

Cm Gm Cm Gm D7 Gm Cm Gm Cm Gm D7 1. Gm 2. Gm

Gm Cm Gm D7 Gm D7 1. Gm 2. Gm F7

Bb F7 Bb F7 1. Bb 2. Bb

## TEARS ON MY PILLOW

Words and Music by  
GENE AUTRY and  
FRED ROSE

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**Moderately**  
*Chorus:*

Chorus:

F D7 G7 C7 F F7

Tears on my pil - low each morn - ing, I cry when I dream a - bout you. When

Bb Bbm F Am7(b5) D7 G7 C7 F

I should be sleep-ing, I just lay there weep-ing, won-d'ring if you're weep-ing too. I'm try - ing so

D7 G7 C7 A7 Dm F7 Bb

hard to for - get you, but that's not so eas - y to do, with tears on my pil - low each

F E7 Eb7 D7 G7 C7 F F#dim7 C7/G C7 F Bb F/A Gm7 F

morn - ing tears that I've shed o - ver you. you.

1. To Next Strain 2. Fine

Verse:

F E7 Eb7 D7 G7 C7 F C7

We were so hap - py when love lin - gered on, back in the sweet used to be. But

F E7 Eb7 D7 G7 Dm7 G7 C7

now I'm so lone - ly be - cause you are gone, leav - ing a sad mem - o - ry. I'm

D.S. al Fine

# TA-RA-RA BOOM DE-AY

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TRADITIONAL

**Brightly**

Ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay.

Ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay, ta - ra - ra boom-de-ay. \_\_\_\_\_

# THANK GOD FOR KIDS

Copyright © 1974 by MILENE MUSIC, INC.  
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Words and Music by  
EDDY RAVEN

**Moderately Verse:**

1. If it weren't for kids have you ev - er thought there would-n't be no San - ta Claus, or

"Look what the stork just brought." Thank God for kids. And we'd all live in a qui - et house with-

out Big Bird or Mick-ey Mouse, and Kool Aid on the couch. Thank God for kids. \_\_\_\_\_ Thank

**Chorus:**

God for kids, there's mag - ic for a while, \_\_\_\_\_ a spe - cial kind of sun - shine in a smile. \_\_\_\_\_

Do you ev - er stop to think or won - der why the near - est thing to Heav - en is a

child? child? When you get down on your knees to - night to thank the Lord for His

guid - ing light, and pray they turn out right, thank God for kids.

## Verse 2:

"Daddy, how does this thing fly?"  
And a hundred other wheres and whys.  
You really don't know but you try.  
Thank God for kids.  
When you look down in those trusting eyes.  
That look to you, you realize  
There's a love that you can't buy.  
Thank God for kids.  
(To Chorus:)



# THE TEARS OF A CLOWN

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Words and Music by  
HENRY COSBY, WILLIAM "SMOKEY" ROBINSON  
and STEVIE WONDER

*Moderately*

(B $\flat$  F) C F B $\flat$  F C F B $\flat$  F

(1. Now if there's a smile \_ ) up-on my face \_ it's on - ly there \_ try'n' to fool the pub - lic, but when it comes \_

C F B $\flat$  F C F B $\flat$  F C F

\_ down to fool - in' you, \_ now hon - ey that's \_ quite a dif - ferent sub - ject. Don't let my glad ex - pres -

B $\flat$  F C F B $\flat$  F C F B $\flat$  F

- sion give you \_ the wrong im - pres - sion. Real - ly I'm sad, \_ oh, sad - der than sad; \_

C F B $\flat$  F C F B $\flat$  F C F

\_ you're gone \_ and I'm hurt - ing so bad; \_ like a clown, \_ I pre - tend \_ to be glad. \_

B $\flat$  F G E/G $\sharp$  Am F

Now there's some sad things known to man, \_ but ain't too much sad - der than \_ the tears \_ of a

\* C C F

clown, \_ when there's no \_ one a - round. \_

D.S.  $\text{§}$  13.

B $\flat$  F C F B $\flat$  F C F B $\flat$  F C F

Oh, yeah ba - by. (1. Now if there's a smile \_ ) Just like Pag - li - ac - ci did, \_ I try to keep my sad -

2. Now if I ap - pear \_

B $\flat$  F C F B $\flat$  F C F B $\flat$  F

- ness hid; \_ smil - ing in the pub - lic eye, \_ but in my lone - ly \_ room I cry \_ the tears \_ of a

C F B $\flat$  F C F B $\flat$  F D.S.  $\text{§}$  and fade

clown. Oh, yeah ba - by. 3. Now, if there's a smile \_

## Verse 2:

Now if I appear to be carefree,  
It's only to camouflage my sadness;  
In order to shield my pride I try  
To cover this hurt with a show of gladness.  
But don't let my show convince you  
That I've been happy since you  
Decided to go,  
I need you so,  
I'm hurt and I want you to know,  
But for others I put on a show.

Now there's some sad things known to man,  
But ain't too much sadder than  
The tears of a clown, when there's no one around.

## Verse 3: (ad lib.)

Now if there's a smile on my face,  
Don't let my glad expression  
Give you a wrong impression.  
Don't let this smile I wear  
Make you think that I don't care. . . (fade)

# TEEN ANGEL

By JEAN SURREY  
and RED SURREY

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Freely

1. That fate - ful night the car look was stalled up - on the rail - road track. I  
was sweet it you were and now you're gone; that took your life that night. They  
nev - er kiss my high lips a - gain; but they bur - ied you to day. I'll

Moderately slow

pulled you out and we were safe, but you went run - ning back.  
said they found my high lips a - gain; but they bur - ied you to tight.  
nev - er kiss my high lips a - gain; but they bur - ied you to day.

Chorus:

Teen An - gel, can you hear me? Teen An - gel, can you see me? Are you some - where

up a - bove, and am I still your own true love? 2. What  
3. Just

own true love. Teen An - gel, teen an - gel, rit. an - swer me, please.

From the Metro-Goldwyn-Mayer Musical Production "GOING HOLLYWOOD"

# TEMPTATION

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Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderately

To Coda

You came, I was a lone. I should have known you were temp - ta - tion. ta - tion.  
You smiled, lur - ing me on. My heart was gone, you were temp -  
you were born to be kissed. I can't re - sist

D.C. al Coda

It would be thrill - ing if you were will - ing. If it can nev - er be, pit - y me. For

Coda

you are temp - ta - tion and I am yours. Here is my heart, take it and say we'll nev - er

part. I'm just a slave, on - ly a slave to you, temp - ta - tion.

# TENNESSEE WALTZ

Words and Music by  
REDD STEWART and PEE WEE KING

**Moderately slow**

moderately slow

I was waltz-ing with my dar-lin' to the Ten-nes-see waltz, when an old friend I

hap-pened to see. I in-tro-duced him to my loved one, and while they were

waltz-ing my friend stole my sweet-heart from me. I re-mem-ber the night and the Ten-nes-see

waltz. Now I know just how much I have lost. Yes, I lost my lit-tle dar-lin' the

night they were play-ing the beau-ti-ful Ten-nes-see waltz. I was waltz.

## THAT LUCKY OLD SUN

(Just Rolls Around Heaven All Day)

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Words by HAVEN GILLESPIE  
Music by BEASLEY SMITH

Moderately

Up in the morn - in', out on the job, work like the dev - il for my  
Fuss with my wom - an, toil for my kids, sweat 'til I'm wrin - kled and a  
Show me that riv - er, take me a - cross and wash all my trou - bles a -

pay. But that luck - y old sun has noth - in' to do but roll a - round heav - en all  
gray, while that luck - y old sun has noth - in' to do but roll a - round heav - en all  
way, like that luck - y old sun give me noth - in' to do but roll a - round heav - en all

1. day. 2. day. 3. Good day. Fine  
C C F/C C C F6 C Am Em/G F6 C/E Am G7  
Lawd a - bove, can't you know I'm pin - in', tears all in my

C Am Em/G F6 C/E C Cmaj7 Am Am7 D7 Dm7/G G7 D.C. al Fine  
eyes. Send down that cloud with a sil - ver lin - in', lift me to Par - a - dise.



# THANKS FOR THE MEMORY

Words and Music by  
LEO ROBIN and  
RALPH RAINGER

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Moderately (♩ = ♩♩)

Gm7 C9 F6 F#dim C7/G F/A

Thanks for the mem - o - ry of can - dle light and wine, \_ cas - tles on the Rhine, \_ the  
Thanks for the mem - o - ry of sen - ti - men - tal verse, \_ noth - ing in my purse, \_ and

D#dim C7/E F#dim Gm Adim Gm Gm7 Gm7(b5) C9

Par - the - non and mo - ments on the Hud - son Riv - er Line. \_ How love - ly it was!  
chuck - les when the preach - er said, "For bet - ter or for worse." \_ How love - ly it was!

Gm7 C7 F6 F#dim C7/G F/A

Thanks for the mem - o - ry of rain - y af - ter - noons, \_ swing - y Har - lem tunes, \_ and  
Thanks for the mem - o - ry of lin - ge - rie with lace, \_ Pils - ner by the case, \_ and

D#dim C7 F#dim Gm Adim Gm Gm7 Bbm6 Eb7

mo - tor trips and burn - ing lips and burn - ing toast and prunes. \_ How love - ly it was!  
how I jumped the day you trumped my one and on - ly ace. \_ How love - ly it was!

Ab 3 Eb7 Ab 3 Adim7

Man - y's the time that we feast - ed; and then man - y's the time that we fast - ed. Oh  
We said good bye with a high - ball; I got as "high" as a stee - ple. But

C/G Am Dm7 G9 Gm7 C9 C+ D7

well, it was swell while it last - ed. We did, have fun and no harm done. And  
we were in - tel - li - gent peo - ple. No tears, no fuss, hur - ray for us. So

Gm7 C9 F6 F#dim C7/G F/A

thanks for the mem - o - ry of sun - burns at the shore, \_ nights in Sing - a - pore. \_ You  
thanks for the mem - o - ry and strict - ly en - tre - nous. \_ Dar - ling, how are you? \_ And

D#dim C7/E F#dim Gm Adim Gm7 C9 F D7(b9)

might have been a head - ache but you nev - er were a bore. \_ So thank you so much.  
how are all the lit - tle dreams that

F#dim Gm G#dim7 F/A Db7/Ab Gm7 C9 F

nev - er did come true? \_ Awf - 'ly glad I met you; chee - ri - o and too - dle - oo, \_ and thank you so much!

# THAT GIRL

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Words and Music by  
STEVIE WONDER

Moderate rock

Verse:

**G#m9** **G#m6/9** **Emaj7/G#**

1. 3. That girl thinks that she's so fine — that soon she'll have my mind. —  
2. That girl thinks that she's so bad, — she'll change my tears to joy from sad. —

**C#m9** **Emaj7** **D#m7** **G#m9** **G#m6/9** **Emaj7/G#**

— That girl thinks that she's so smart, — that soon she'll have my heart. —  
— She says she keeps the up - per hand — 'cause she can please her man. —

**C#m9** **Emaj7** **D#m7** **F#** **C#m7** **A#m7(b5)** **D#m7(#9)**

— She thinks in no time flat, that she'll be free and clear — to start —  
— She does-n't use her love to make him weak, she us - es love to keep — him strong; —

**G#m7** **Em9/A** **Dmaj9** **Gmaj7** **C/F#**

— with her e - mo - tion - al res - cued love, — that you'll leave — torn a - part. —  
— and in - side me there's no — room for doubt — that it won't — be too long —

1. **E/F#** 2. 3. **E/F#** **C#m7** **A#m7/G#** *Chorus:*

— be - fore I tell her that I love her; that I want — her; that my

**C#m7** **F#maj7** **F#m7** **C#m7** **A#m7/G#**

mind, soul, — and bod - y need her. Tell her that I'd love to; that I want — to; that I

1. *To Next Strain* 2. *Repeat ad lib, and fade*

**C#m7** **F#maj7** **F#m7** **C#m7** **F#maj7** **F#m7**

need to do — all that I have — to, to win her love. — need to do; — all that I have to, to win her love. I

*Bridge:*

**C#m9** **A#m7(b5)** **D#7** **C#m7(b5)** **G/B** **C#m7(b5)** **G/B**

— I've been hurt-ing for a long time, — and you've been play-ing for a long time. — You

**G#m7** **C#m7(b5)** **G/B** **C#m7(b5)**

know — it's true. — I've been hold-ing for a long time, — and you've been run-ning for a

**G/B** **G#m7** **A#m7(b5)** **A13** *D.C.*

long time. — It's time to do — what we have to do. —

From the Paramount Picture "STAR SPANGLED RHYTHM"  
**THAT OLD BLACK MAGIC**

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Words by JOHNNY MERCER  
 Music by HAROLD ARLEN

Moderately bright

That old black mag - ic has me in its spell, that old black mag - ic that you

weave so well. Those icy fin - gers up and down my spine; the same old witch -

- craft when your eyes meet mine; the same old tin - gle that I feel in - side. And

then that el - e - va - tor starts its ride, and down and down I go,

'round and 'round I go like a leaf that's caught in the tide. I should stay a - way

but what can I do? I hear your name and I'm a flame, a flame with such a burn - ing de -

sire that on - ly your kiss can put out the fire. For you're the lov - er I have

wait - ed for, the mate that fate had me cre - at - ed for. And ev - 'ry time

your lips meet mine, dar - ling, down and down I go, 'round and 'round I go

in a spin, lov - ing the spin I'm in un - der that old black mag - ic called love!



From the Walter Wanger Production "VOGUES OF 1938"

## THAT OLD FEELING

Words and Music by  
LEW BROWN and  
SAMMY FAINCopyright © 1937 (Renewed 1965) EMI FEIST CATALOG INC.  
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*Slowly* *To Coda* ⊕

C Cmaj7 C6 C Em7(b5) A7 Dm Dm(maj7) Dm7

I saw you last night — and got that old old feel - ing. When you came in sight — I got that  
Once a - gain I seemed — to feel that old yearn - ing, and I knew the spark —

Dm7(b5) G7 G#dim Am E7/B Gm6/Bb A7 D9

old feel - ing. The mo - ment that you danced by I felt - a thrill, and when you

*D.C. al Coda* *⊕ Coda*

Fm/Ab Dm7/G G7 Dm7 Fm6 E7 A7(b9)

caught my eye my heart stood still. — of love was still burn - ing. There'll be no

Em7(b5) A7 Dm7 3 Fm6 Am D9 D7 Dm7 G7(b9) C

new ro - mance — for me, it's fool - ish to start. For that old feel - ing, is still in my heart.

## THAT'S ALL

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Words and Music by ALAN BRANDT and BOB HAYMES

*Slowly*

C G7 C G7 Em7 A7 Dm7 G7

I can on - ly give you love that lasts for - ev - er, — and the prom - ise to be near each time you call. And the  
on - ly give you coun - try walks in Spring - time, — and a hand to hold when leaves be - gin to fall, and a

Am7 D9 Dm7 Ebdim7 1. Em7 A7 Ab7(b5) G7 2. Em7 Eb7 Dm7 G7 F Ab7 C

on - ly heart I own, for you and you a - lone, that's all, that's all. I can all, that's all. There are  
love whose burn - ing light will warm the win - ter night; that's

Gm7 C9 Fmaj7 F6 Gm7 C9 Fmaj7 F6 Am7 D9

those, I am sure, who have told you they would give you the world for a toy. All I have are these arms to en -

Gmaj7 G6 Am7 D9 Dm7 G7 C G7 C G7

fold you, and a love time can nev - er de - stroy. If you're won - d'ring what I'm ask - ing in re - turn, dear, — you'll be

Em7 A7 Dm7 G7 Am7 D9 Dm7 Ebdim7 Em7 Eb7 Dm7 G7 F Ab7 C6

glad to know that my de - mands are small. Say it's me that you'll a - dore, for now and ev - er more, that's all, that's all.

# THAT'S AMORE

(That's Love)

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Words by JACK BROOKS  
Music by HARRY WARREN

Moderate waltz

**B $\flat$**  **B $\flat$ /D** **D $\flat$ dim7** **F7** **Bdim7** **Cm7** **F7**

When the moon hits your eye like a big piz - za pie, that's a - mor - é. When the

**B $\flat$**

world seems to shine like you've had too much wine, that's a - mor - é. Bells will

*a tempo* **B $\flat$ /D** **D $\flat$ dim7** **F7/C** **Bdim7** **F7/C** **F7**

ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta bel - la." Hearts will

**Cm7/G** **F7/A** **B $\flat$**

play tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an - tel - la. (Luck - y

**B $\flat$ 6** **B $\flat$ maj7** **B $\flat$ /D** **D $\flat$ dim7** **F7/C** **Bdim7**

fel - la.) When the stars make you drool just like pas - ta fa - zool, that's a - mor - é.

**Cm7** **F7** **D7/A** **D7(b5)/A $\flat$**  **G7**

When you dance down the street with a cloud at your feet, you're in love.

**Cm** **C $\sharp$ dim** **B $\flat$**  **B $\flat$ maj7** **B $\flat$ 6** **B $\flat$ /F** **D $\flat$ dim7**

When you walk in a dream but you know you're not dream-ing, Sig - nor - e, Scuz - za

**F7/C** **D $\flat$ dim7** **F7/C** **D $\flat$ dim7** **F7/C** **F7** **B $\flat$**  **E $\flat$ m** **B $\flat$ 6**

me, but you see, back in old Na - po - li, that's a - mor - é.

# THAT'S MY DESIRE

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Words by CARROLL LOVEDAY  
Music by HELMY KRESA

*Slowly*

C Cmaj7 C6 C/E E<sup>b</sup>dim G7 Dm7 G7 E<sup>b</sup>dim7 G7 Dm7

To spend one night with you in our old ren - dez - vous, and re - mi - nisce with you,  
gyp - sies play, down in that dim ca - fe, and dance till break of day,

1. 2.

G7 F/G G7(b9) C6 C G C C6 C C+ F6 G7 F<sup>#</sup>dim

that's my de - sire. To meet where sire We'll sip a lit - tle glass of wine, I'll gaze in -

C6/G D9 D7 G7 Gdim7 G7 C Cmaj7

to your eyes di - vine. I'll feel the touch of your lips press - ing on mine. To hear you whis - per low

C6 C/E E<sup>b</sup>dim7 G7 Dm7 G7 E<sup>b</sup>dim7 G7 Dm7 G7 F/G G7 C6 Fm6 C6/9

just when it's time to go, "Che - rie," I love you so; that's my de - sire.

# THEME FROM "CHEERS"

(Where Everybody Knows Your Name)

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Words and Music by  
GARY PORTNOY and JUDY HART ANGELO

*Moderately*

B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> Verse: B<sup>b</sup> F B<sup>b</sup> F

Mak - ing your way in the world to - day takes ev - 'ry - thing you've got.

B<sup>b</sup> F B<sup>b</sup> F Dm7(b5)/A<sup>b</sup> G7 Cm

Tak - ing a break from all your wor - ries sure would help a lot. Would - n't you like to get a - way?

Chorus: E<sup>b</sup>/F B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F Gm7 F/A B<sup>b</sup> A<sup>b</sup>

Some - times you wan - na go where ev - 'ry - bod - y knows your name, and they're al - ways glad you

E<sup>b</sup> F Gm7 F/A Dm E<sup>b</sup> Dm E<sup>b</sup> Dm E<sup>b</sup> F

came. You wan - na be where you can see our trou - bles are all the same. You wan - na be where ev - 'ry - bod - y knows

B<sup>b</sup> F/B<sup>b</sup> Dm E<sup>b</sup> Dm E<sup>b</sup>

your name. You wan - na go where peo - ple know peo - ple are all the same.

Dm E<sup>b</sup> F B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup>

You wan - na go where ev - 'ry - bod - y knows your name.



From the Columbia Motion Picture "CLOSE ENCOUNTERS OF THE THIRD KIND"  
**THEME FROM CLOSE ENCOUNTERS™ OF THE THIRD KIND**

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Music by JOHN WILLIAMS

*Slowly*  
 N.C.

Chords: Gmaj7, Em7, Gmaj7, Em7, Gmaj7, Cmaj7, Bm7, Cmaj7, Dmaj7/F#, Fmaj7, Dm7, Gmaj7, Em7, Gmaj7.

Repeat and fade

From the Columbia Picture "ICE CASTLES"  
**THEME FROM ICE CASTLES**  
 (Through the Eyes of Love)

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Lyrics by CAROLE BAYER SAGER  
 Music by MARVIN HAMLISCH

*Slowly*

Chords: Bb, Bbmaj9, Fm7/Bb, Ebmaj9, Dm7, Cm7, Cm7/F, F9/Eb, Dm7, Gm7, Ebmaj7, Eb6, D7sus, D7, Gm7, /F, C9/E.

1. Please don't let this feel-ing end. It's ev - 'ry-thing I am, ev-'ry-thing I want to be. I can see what's  
 (2.) now I can take the time. I can see my life as it comes up shin - ing now. Reach-ing out to  
 (3.) Please, don't let this feel-ing end. It might not come a - gain, and I want to re - mem - ber how it feels to

mine now, find - ing out what's true } since I found you, look - ing  
 touch you, I can feel so much  
 touch you, how I feel so much

1. through the eyes \_\_\_\_\_ of love. 2. And through the eyes \_\_\_\_\_ of love. And through the eyes \_\_\_\_\_ of love.

Bridge:  
 now I do be-lieve that e-ven in the storm we'll find some light. Know-ing you're be - side me, I'm all - right.

D.C. al Fine

From the Original Soundtrack of a Berry Gordy Film "MAHOGANY"

**THEME FROM MAHOGANY**

(Do You Know Where You're Going To?)

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All Rights ReservedWords by GERRY GOFFIN  
Music by MICHAEL MASSER

Moderately slow

G<sup>b</sup> C<sup>b</sup> A<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup>m E<sup>b</sup>m/G<sup>b</sup> Fm7(♭5)/C<sup>b</sup> B<sup>b</sup>7  
 E<sup>b</sup> A<sup>b</sup> Fm G7 Cm Cm/E<sup>b</sup>  
 Do you know — where you're go - ing to? Do you like the things that life is show - ing you? — Where are you  
 Dm7(♭5)/A<sup>b</sup> G7 C E<sup>b</sup> A<sup>b</sup> Fm G7  
 go - ing to, — do you know? Do you get — what you're hop - ing for? When you look be - hind you there's no  
 Cm Cm/E<sup>b</sup> Dm7(♭5)/A<sup>b</sup> G7 To Coda ⊕ C D/C G/B G A  
 o - pen door. — What are you hop - ing for, — do you know? { Once we were stand - ing still in time,  
 Now look - ing back - at all we planned,  
 Dm7 Dm7/G C F/C C D/C  
 chas - ing the fan - ta - sies — that filled our minds. — And you knew — how I loved you, but — my  
 we let so man - y dreams — just slip through our hands. — Why must we wait so long —  
 Bm7 Em7 Am7 Cmaj7/D F/G G7sus G7  
 spir - it was free laugh - ing at the ques - tions that you once asked of me. — }  
 be - fore we see how sad the an - swers to those ques - tions can be? — }  
 ⊕ Coda  
 C F Dm E7 Am Am/C Bm7(♭5)/F E7  
 know?  
 A D Bm C<sup>#</sup>7 F<sup>#</sup>m F<sup>#</sup>m/A G<sup>#</sup>m7(♭5)/D C<sup>#</sup>7  
 G<sup>b</sup> C<sup>b</sup> A<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup>m E<sup>b</sup>m/G<sup>b</sup> Fm7(♭5)/C<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

1st time D.S. %

2nd time D.S. % al Coda

From the United Artists Motion Picture "NEW YORK, NEW YORK"

## THEME FROM NEW YORK, NEW YORK

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Words by FRED EBB  
Music by JOHN KANDER

**Moderate swing**

**F** (Keyboard:)

**Gm7** **Gm7/C** **F**

Start spread-in' the news; I'm leav-ing to -  
shoes are long-ing to  
blues are melt-ing a -

**Gm7** **C7** **Gm7/C** **C7** **F** *To Coda* 1.

**Gm7** **Gm7/C**

day. I wan - na be a part of it, New York, New York. These vag - a - bond  
stray, and step a - round the heart of it,  
way. I'll make a brand new start of it.

2.

**Fmaj7** **F7** **Bbmaj7** **Bbm** **F6** **Am7**

New York, New York. I wan - na wake up in the cit - y that does - n't sleep to find I'm king of the hill, -

**D7** **Gm7** **C7** *D.S. % al Coda* *Coda* **Cm7** **F7** **Bb** **Bbm6**

- top of the heap. My lit - tle town in old New York. If I can make it there, -

**F** **D7(#5)** **D7** **C7/E** **D7/F#** **Gm7** **Am** **Bbmaj7** **Gm7/C** **F**

- I'd make it an - y - where. It's up to you New York, New York. -

From the Paramount Television Series "STAR TREK"

## THEME FROM "STAR TREK"

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Words by GENE RODDENBERRY  
Music by ALEXANDER COURAGE

**Brightly**

**C** **Ab13** **C** **Eb7(#11)**

Be - yond the rim of the star - light my love is wan-d'ring in star flight. I

**D6** **Db9(b5)** **Eb6** **G7(#5)**

know he'll find in star clus-tered reach - es love, strange love a star-wom-an teach - es.

**C** **Ab13** **C** **F9(b5)** **E9**

I know his jour-ney ends nev - er; his star trek will go on for - ev - er. But

**F** **Bb9** **C** **A7(b9)** **Dm7** **G7** **C** **Db(4)/C** **Db(4)/C** **C6/9**

tell him while he wan-ders his star - ry sea re - mem - ber, re-mem-ber me.



# THEME FROM SHAFT

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Lyrics and Music by  
ISAAC HAYES

Moderate funk

Fmaj9 Em7 Fmaj9

Em7 Fmaj9

1. Em7 2. Em7

G

Fmaj9 Em Fmaj9 Em

(spoken:) *Who's the black private dick that's a sex machine to all the chicks? Shaft!*

Fmaj9 Em Fmaj9 Em

Who is the man that would risk his life for his broth-er man? \_ Shaft! Can you dig it?

Fmaj9 Em Fmaj9

Who's the cat that won't cop-out when there's dan-ger all a-bout? Shaft! Right on! They say this cat Shaft is a bad mother. (Shut your mouth!)

Em Fmaj9 Em

But I'm talkin' about Shaft. He's a com-pli-cat-ed man, but no one un-der-stands him but his wom-an. John Shaft!

G Fmaj7

N.C. Fmaj7 N.C. Em7 Fmaj7





MIKIS THEODORAKIS

Slowly

1.

2.

A little faster

Moderately

Brightly

accel. poco a poco

sfz

F3287FBX



# THEN YOU CAN TELL ME GOODBYE

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Words and Music by  
JOHN D. LOUDERMILK

Slowly (♩ =  $\frac{3}{4}$ )

F Dm B♭ C7 F Dm B♭ C7 F Dm B♭ C7  
 Kiss me each morn-ing for a mil-lion years. Hold me each eve-ning by your side. Tell me you love me for a mil-lion years.

F B♭ F B♭ F B♭ C7 F Dm B♭ C7  
 Then if it don't work out, then if it don't work out, then you can tell me good-bye. Sweet-en my cof-fee with a morn-ing kiss.

F Dm B♭ C7 F Dm B♭ C7 F B♭ F B♭  
 Sof-ten my dreams \_ with your sigh. Af-ter you've loved me for a mil-lion years, then if it don't work out, then if it don't work out,

F B♭ F F7 B♭ F Dm G7 Gm7 C7  
 then you can tell me good-bye. If you must go, I won't grieve if you just \_ wait a life-time be-fore you leave.

F Dm B♭ C7 F Dm B♭ C7 F Dm B♭ C7  
 If you must go, I won't say "no" just so we can say \_ that we tried. Tell me you love me for a mil-lion years,

F B♭ F B♭ 1. F B♭ F 2. F B♭ F  
 then if it don't work out, then if it don't work out, then you can tell me good-bye. then you can tell me good-bye.

# THERE IS A TAVERN IN THE TOWN

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TRADITIONAL

Brightly

There is a tav-ern in the town, in the town. And there my dear love sits him down, sits him  
 dieu, a - dieu kind friends a - dieu, adieu a - dieu. I can no long-er stay with you, stay with

down, \_ and \_ drinks his wine 'mid laugh - ter \_ free, and nev - er, nev - er thinks of me. \_ Fare-thee \_  
 you. \_ I'll \_ hang my harp on a weep-ing wil-low tree, and may the world go well with thee. \_

well, for I must leave thee, do not let the part-ing grieve thee, and re - mem-ber that the best of friends must part, must part. A -

# THERE GOES MY HEART

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Words and Music by  
BENNY DAVIS and ABNER SILVER

**Moderately**

**B♭maj7 G+ Cm Cm7 F7**

There goes my heart, \_\_\_\_\_ there goes the one I love. \_\_\_\_\_ There goes the { girl \_\_\_\_\_ } boy \_\_\_\_\_ } I was - n't

**B♭ Dm7(♭5) G7 Cm G7 Cm Gm7 C7**

wor - thy of. \_\_\_\_\_ There goes my hap - pi - ness. \_\_\_\_\_ It could - n't be! \_\_\_\_\_ There goes some - bod - y else \_\_\_\_\_

**Cm7/F F7 B♭maj7 G+ Cm**

\_\_\_\_\_ in place of me. \_\_\_\_\_ Good - bye ro - mance, \_\_\_\_\_ it could - n't last some - how. \_\_\_\_\_ I had my

**Cm7 F7 B♭ Dm7(♭5) G7 Dm7 G7 Cm**

chance \_\_\_\_\_ but it's all o - ver now. \_\_\_\_\_ I nev - er thought that { she \_\_\_\_\_ } he \_\_\_\_\_ } could pass me by! \_\_\_\_\_

**E♭m6 B♭/F Cm7 F7 1. B♭ D♭dim7 F7/C F7 2. B♭ E♭6 B♭**

\_\_\_\_\_ There goes my heart and here am I. \_\_\_\_\_ There goes my I. \_\_\_\_\_

# THERE'S A TEAR IN MY BEER

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Words and Music by  
HANK WILLIAMS

**Moderately**

**A7 D**

1. There's a tear \_\_\_\_\_ in my beer 'cause I'm cry - in' for you, dear. You are on my lone - ly  
night I walked the floor \_\_\_\_\_ and the night be - fore. You are on my lone - ly

**A7**

mind. \_\_\_\_\_ In - to these last nine beers I have shed a mil - lion tears. You are  
mind. \_\_\_\_\_ It seems my life is through and \_\_\_\_\_ I'm so dog - gone blue. You are

**D D7 G D**

on my lone - ly mind. \_\_\_\_\_ I'm gon - na keep on sit - tin' here un - til I'm pet - ri - fied,  
on my lone - ly mind. \_\_\_\_\_ I'm gon - na keep on sit - tin' here till I can't move a toe,

**E7 A7 D**

and then may - be these tears will leave my eyes. There's a tear in my beer 'cause I'm cry - in' for you,  
and then may - be these my heart won't hurt me so. There's a tear in my beer 'cause I'm cry - in' for you,

**E7 A7 1. D Fdim A7 2. D**

dear. You are on my lone - ly mind. \_\_\_\_\_ 2. Last \_\_\_\_\_ mind. \_\_\_\_\_  
dear. You are on my lone - ly

# THERE IS NO CHRISTMAS LIKE A HOME CHRISTMAS

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Words by CARL SIGMAN  
Music by MICKEY J. ADDY

Moderately

There is no Christ-mas like a home Christ-mas with your dad and moth-er, sis and broth-er there. \_\_\_\_\_

With their hearts hum-ing at your home - com-ing, and that mer-ry yule-tide spir-it in the air. Christ -

mas bells, Christ - mas bells ring - ing loud and strong. Fol - low them, fol - low them, you've been a - way too long. There is no

Christ - mas like a home Christ - mas, for that's the time of year all roads lead home.

# THIRTY-TWO FEET AND EIGHT LITTLE TAILS

(Dasher, Dancer, Prancer, Vixen, Comet, Cupid, Donner, Blitzen)

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By JOHN REDMOND, JAMES CAVANAUGH  
and FRANK WELDON

Moderately bright

Dash-er, Danc-er, Pranc-er, Vix-en, Com-et, Cu-pid, Don-ner, Blit-zen. O-ver the moon so bright;  
Ol' Saint Nick he works so quick-ly leav-in' toys for girls and boys. Then o-ver the roof so high;

thir-ty-two feet and eight lit-tle tails of white, \_\_\_\_\_ hur-ry, hur-ry, hur-ry through the night. fast-er through the  
thir-ty-two feet and eight lit-tle tails they fly, \_\_\_\_\_ fast-er, fast-er,

sky. \_\_\_\_\_ Ohhh! \_\_\_\_\_ Look at 'em go. \_\_\_\_\_ San-ta laugh-in', "Ho, ho, ho, ho, ho, ho, ho, ho."

Dash-er, Danc-er, Pranc-er, Vix-en, Com-et, Cu-pid, Don-ner, Blit-zen; o-ver the gar-den wall." Thir-ty-two feet and eight lit-tle tails an' all. \_\_\_\_\_

See 'em can-ter, hear ol' San-ta call, \_\_\_\_\_ "Mer-ry, Mer-ry Christ-mas to you all."



# THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT

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HAYDEN/METZ

**Brightly**  
**G**

When you hear them-a bells go ding ling ling, all join 'round, and sweet-ly you must sing. And when the

**D7**

verse am through, in the cho-rus all join in: there'll be a hot time in the old town to - night.

**1. G Am7 2. G G6**

night. \_\_\_\_\_

## THIS MOMENT IN TIME

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Words and Music by  
ALAN BERNSTEIN and  
RITCHIE ADAMS

**Moderately slow**  
**Bb7(b9)**

**Verse:**

**Eb Eb6 Ebmaj7 Eb D7sus G7 Cm7 Eb+**

1. This mo - ment \_ in time, this right \_ time of day, Oh, \_ I love be-ing with you \_ and  
(2.) time, this time - less em-brace, and like a kid \_ in a store, \_ I'll  
(3.) time, this right \_ time of day. Oh, \_ I love be-ing with you \_ and  
(4.5.etc.) la. (ad lib. lyric)

**1.4.5.etc.**

**Cm7 Cm6 Bbm7 Eb7 Abmaj7 Fm7 Gm7 Cm7**

watch-ing my life \_ at play. } My love in \_ your eyes is light-ing \_ my dreams, and the  
al - ways want more \_ to taste. }  
watch-ing my life \_ at play. }

**Repeat ad lib. and fade 1.2.3.**

**F9 F6/9 F7 Fm7 Bb7 Bb7(b9) Eb7 Abmaj7**

feel-ings you choose \_ have touch-es of blues \_ and greens. \_ This mo - ment \_ in (2.3.) And no mat-ter \_ what comes, \_ I know the

**1. To Next Strain**  
**D7 Gm Gm7 C7(b9) Fm7 Gm7 Fm7 Emaj7(#9) Eb Fm7 /Bb**

sun \_ is gon - na shine; be - cause of you and me there'll be \_ this mo - ment \_ in time.

**2. D.S. Bridge:**  
**Eb Fm7 F#dim7 Eb/G Bb7 Cm7 Fm7 G7sus G7**

time. La la la \_ la More than a rip - ple, \_ less than a splash, the heir \_ to a long \_ line of

**Cm7 Fm7 Bb7 Ebmaj7 Abmaj9 Fm7 /Bb Bb7(b9) D.S. §**

glo-ry. \_ Give me the morn-ing, \_ and I'll give you \_ a song; it's so good \_ be-ing part \_ of the sto-ry. \_ 3. This mo - ment \_ in

# THEY DIDN'T BELIEVE ME

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Words by HERBERT REYNOLDS  
Music by JEROME KERN

Moderately (♩ = 100)

And when I told them how beau-ti-ful you are, they did-n't be-lieve me, they did-n't be-lieve me! Your lips, your eyes, your cheeks, your hair are in a class be-yond com-pare. You're the lov-ly-est girl that one could see! And when I tell them, and I cert-n'ly am goin' to tell them, that I'm the man whose wife one day you'll be. They'll nev-er be-lieve me, they'll nev-er be-lieve me, that from this great big world you've cho-sen me!

# THIS OLD MAN

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TRADITIONAL

Moderately

This old man, he played one. He played nick-nack on my drum, with a  
This old man, he played two. He played nick-nack on my shoe, with a  
nick-nack, pad-dy whack, give a dog a bone. This old man came roll-ing home. roll-ing home.  
nick-nack, pad-dy whack, give a dog a bone. This old man came roll-ing home.

## Verse 3:

This old man, he played three.  
He played nicknack on my knee,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 4:

This old man, he played four.  
He played nicknack on my door,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 5:

This old man, he played five.  
He played nicknack on the hive,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 6:

This old man, he played six.  
He played nicknack on my sticks,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 7:

This old man, he played seven.  
He played nicknack up in heaven,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 8:

This old man, he played eight.  
He played nicknack on my gate,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 9:

This old man, he played nine.  
He played nicknack on the line,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.

## Verse 10:

This old man, he played ten.  
He played nicknack once again,  
With a nicknack, paddy whack,  
Give a dog a bone.  
This old man came rolling home.



# THIS OLD HEART OF MINE

(Is Weak for You)

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Words and Music by  
BRIAN HOLLAND, LAMONT DOZIER,  
EDDIE HOLLAND, and SYLVIA MOY

Rock

Verse:

1. This old heart \_\_\_ of mine been broke a thou - sand times. Each time you break a-way, I fear you've gone to stay. \_\_\_ Lone-ly nights \_\_\_

\_\_\_ that come, mem-o - ries \_\_\_ that flow, bring-ing you back a - gain, \_\_\_ hurt-ing me more \_\_\_ and more. \_\_\_ May-be \_\_\_ it's

my \_\_\_ mis-take \_\_\_ to show this love that I feel in - side, \_\_\_ 'cause each day \_\_\_ that pass-es by \_\_\_ you got me ne-ver know-ing if I'm

*Chorus:*

com-ing or go - ing, 'cause { 1. I love you. \_\_\_ Yes \_\_\_ I do, this old is heart weak for you. \_\_\_  
2. I love you. \_\_\_ This \_\_\_ old heart, \_\_\_ weak \_\_\_ for

I love you. \_\_\_ Yes, \_\_\_ I do, \_\_\_ yes, I \_\_\_ do. 2. I try hard \_\_\_ you.

I love you. \_\_\_ This \_\_\_ old heart, \_\_\_ weak \_\_\_ for

Verse 2:

I try hard to hide my hurt inside.  
This old heart of mine always keeps me cryin'.  
The way you treat me leaves me incomplete,  
You're here for the day, gone for the week.  
But, if you leave me a hundred times,  
A hundred times I'll take you back.  
I'm yours whenever you want me.  
I'm not too proud to shout it.  
Tell the world about it, 'cause I love you.

Theme Melody from the 20th Century-Fox CinemaScope Production "THREE COINS IN THE FOUNTAIN"

## THREE COINS IN THE FOUNTAIN

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Words by SAMMY CAHN  
Music by JULE STYNE

Moderately

Three coins in the foun - tain, each one seek - ing hap - pi - ness. Thrown by three hope - ful  
Three coins in the foun - tain, each heart long - ing for its home. There they lie in the  
Three coins in the foun - tain; through the rip - ples how they shine. Just one wish will be

To Coda ⊕ 1. lov - ers; which one will the foun - tain bless? Rome. Which one will the foun - tain bless?  
foun - tain some - where in the heart of  
grant - ed; one heart will wear a val - en -

D.C. al Coda ⊕ Coda

Which one will the foun - tain bless? tine. Make it mine! Make it mine! Make it mine! \_\_\_



# THOSE GOOD OLD DREAMS

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Words by JOHN BETTIS  
Music by RICHARD CARPENTER

Moderately

As a child I was known for make-be-liev - in'; all a-lone, I cre-at - ed fan - ta - sies. you're a touch of a long for-got - ten fire; of a slow - ly grow-in' wind;

As I grew peo-ple called it self - de-ceiv - in'; but my heart helped me hold the mem-o - ries. you're a taste of the ev - er chang-ing sea - sons tell - in' me there are some things that don't end.

As I walk through the world I find a - round me some-thing new. We have left all the dark - ness far be - hind us; all those hopes -

yet fa-mil - iar's in the air. I feel it ev - 'ry - where. Like a child's eyes on a Christ-mas night, that we held a-long the way have made it to this day. Like an old love song gone for much too long,

I'm look-in' at you now, find - in' an - swers to my prayers. you hear it once a - gain, and it car - ries you a way. It's a new

day for those good old dreams; one by one it seems they're com - in' true. Here's a morn -

- in' that my heart had seen; here's a morn - in' that just had to come through. Same old

stage but what a change of scene. No more dark hor-i - zons, on - ly blue. It's a new

day for those good old dreams. All my life I dreamed of lov - ing you. You're a spark

I dreamed of you. It's a new day for those good old dreams, and it's all be-cause of

# THREE O'CLOCK IN THE MORNING

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Words by DOROTHY TERRISS  
Music by JULIAN ROBLEDO

**Moderate waltz**

**C** **Gdim7 G7**

It's three o' clock in the morn - ing; we've danced the whole night through. And day - light soon will be

**C/E** **Ebdim7** **C/E** **G7** **C**

dawn - ing; just one more waltz with you. That mel - o - dy so en - tranc - ing,

**C+** **F** **A7** **Dm** **F#dim7** **C/G** **C G7/D C/E** **D7** **G7**

seems to be made for us two. I could just keep right on danc - ing for - ev - er dear, with

**1. C** *To Next Strain* **2. C** *Fine* **N.C.** **D7** **G**

you. you. There goes the three o' clock chime,

**D7** **Ddim7** **D7** **G** **N.C.**

chim - ing, rhym - ing. My heart keeps beat - ing in time.

**D7** **B** **E7** **Am** **A7** **D7** **G** *D.S. al Fine*

Sounds like an old sweet love tune. Say that there soon will be a hon - ey - moon. It's

# TIGER RAG

(Hold That Tiger!)

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Words by HARRY DeCOSTA  
Music by ORIGINAL DIXIELAND JAZZ BAND

**Bright two-beat**

**G** **D7**

Where's that Ti - ger? Where's that Ti - ger? Where's that Ti - ger? Where's that Ti - ger? Hold that

**G** **D7** **G**

Ti - ger! Hold that Ti - ger! Hold that Ti - ger! Choke him, poke him, kick him and soak him! Where's that

**G7** **C** **C#dim7**

Ti - ger? Where's that Ti - ger? Where, oh where can he be? Low or

**G/D** **E7** **A7** **D7** **D7(#5) G** **1. G** **2. G**

high - brow, they all cry now, "Please play that Ti - ger Rag for me." me.



# THREE TIMES A LADY

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Words and Music by  
LIONEL RICHIE, JR.

Moderately slow

Verse:

Ab Ab/Gb Fm C7(#5)/E Ab Ab/Gb Fm C7(#5)/E

1. Thanks for the times that you've giv - en me; — the mem-'ries — are all — in my mind. — And  
(2.) shared my dreams my joys, my pains. — You've made my life worth liv-ing for. — And if

Ab Ab/Gb Fm C7(#5)/E Ab Ab/Gb Fm C7(#5)/E

now that we've come to the end of our rain - bow, there's some-thing I must — say out loud: — } You're  
I had to live my life o - ver a - gain, — dear, I'd spend each and ev'ry mo - ment with — you. — }

Chorus:

Ab Eb/G Gb Db/F Bbm7 Ab Eb Eb/Db

once, twice, three times — a la - dy, And I love — you. — Yes, you're once, —

Ab Eb/G Gb Db/F Bbm7 Ab Eb Eb/Db Cm7

— twice, three times a la - dy. And I love — you, — I love —

1. 2.

1st time: D.C.

2nd time: To Next Strain

Eb/Bb Ab Eb/Ab Db/Ab Db/Eb Ab Eb/Ab Db/Ab Db/Eb

you. —

2. You've  
3. When

1. 3. Fine

Ab Abmaj7 Bbm7/Ab Db/Eb Ab Abmaj7

you. — we are to - geth - er, the mo - ments, I cher-ish with ev - 'ry beat — of my —

Bbm7/Ab Db/Eb Ab Abmaj7 Bbm7/Ab Db/Eb Ab

heart. — To touch you, to hold you, to feel you, to need you; there's noth - ing to

D.S. % al Fine

Abmaj7 Bbm7/Ab Db/Eb Ab Eb/Ab Bbm7/Ab Db/Eb

keep us a - part. — You're

# THREE TO GET READY

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By DAVE BRUBECK

Light and playful

C C7 F G7 C F Dm7 G F F7 Em7 A7

Dm7 G7 C C7 F G7(b9) C C Cm C7 Cm



# THROUGH THE YEARS

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Words by EDWARD HEYMAN  
Music by VINCENT YOUMANS

*Slowly*

C F/C C7/B $\flat$  F/A C/G F6 Dm7( $\flat$ 5) C2/G G9 G7 C C7 F/A C/E

Through the years, I'll take my place, be - side you, smil - ing through the years. Through your

F6 G/F C/E Dm7 G C/E Am7 G/D Am7 D9 G C B $\flat$ 6 F/A

tears, I'll keep my place be - side you; smil - ing through your tears. I'll be near, no mat - ter when or

C7/G Fmaj7 F7 B $\flat$ maj7 Bm7( $\flat$ 5) F/C Dm7( $\flat$ 5) C/G Gm7( $\flat$ 5) Am7

where. Re - mem - ber, what is mine, I'll al - ways share. Through the night, I'll be a star to

Fm( $\sharp$ 7) Fm6 C/G Fmaj9 Em7( $\flat$ 5) A7( $\flat$ 9) A7 Dm7 /C Bm7( $\flat$ 5)

guide you, shin - ing bright, though clouds may come and hide you. Through the years till love

F/A F Dm7( $\flat$ 5) C/G D7/G C+/G D7/G C/G F/G C/G G7sus C

is gone and time first dis - ap - pears. I'll come to you, smil - ing through the years.

From the United Artists Motion Picture "THUNDERBALL"

# THUNDERBALL

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(but excluding the remainder of British Commonwealth and Empire, Northern Ireland and the Republic of Ireland and South Africa)  
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Words by DON BLACK  
Music by JOHN BARRY

*Moderately*

Gm Cm7 Gm Gm7 Gm6 Gm A $\flat$  D7 Gm Gm7 Gm6 Gm

He al - ways runs while oth - ers walk. He acts while oth - er men just talk. He  
He knows the mean - ing of suc - cess. His needs are more, so he gives less. They

Cm D7 Bm Bm( $\sharp$ 5) Bm6 Bm( $\sharp$ 5) Cm 1. A7( $\flat$ 5) D7 D7( $\sharp$ 9) D7( $\flat$ 9)

looks at this world and wants it all, so he strikes like Thun - der - ball.  
call him the win - ner who takes all, and he strikes like

2. D7 Gm Gm7 Gm6 Gm Cm Fm7 G A $\flat$ maj7 Fm7 Dm7( $\flat$ 5) D7

Thun - der - ball. An - y wom - an he wants he'll get. He will break an - y heart with - out re -

Gm Am7( $\flat$ 5) D7 Gm Cm7 Gm Gm7 Gm6 Gm A $\flat$  D7 Gm Gm7

gret. His days of ask - ing are all gone. His fight goes on and on and on,

Gm6 Gm Cm D7 Bm Bm( $\sharp$ 5) Bm6 Bm( $\sharp$ 5) Cm D7 Gm

but he thinks the fight is worth it all, so he strikes like Thun - der - ball.

# TICO TICO

(Tico Tico No Fuba)

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Music by ZEQUINHA ABREU  
English Lyrics by ERVIN DRAKE

**Bright samba**

Oh Ti - co - Ti - co tick!\_ Oh Ti - co - Ti - co tock!\_ This Ti - co - Ti - co he's the cuck-oo in my clock. And when he  
says: "Cuck - oo!"\_ he means it's time to woo;\_ it's "Ti - co - time" for all the lov-ers in the block. I've got a heav-y date\_ a tete-a -  
tete at eight,\_ so speak, oh Ti - co, tell me is it get-ting late? If I'm on time: "Cuck - oo!"\_ but if I'm late, "Woo - woo!"\_ The one my  
heart has gone to may not want to wait! For just a bir-die, and a bir-die who goes no - where. He know of ev-'ry Lov-ers' Lane and how to  
go there. For in af - fairs of the heart,\_ my Ti-co's ter - ri - bly smart,\_ He tells me: "Gent-ly sen - ti - ment-'ly at the start!" Oh-oh, I  
hear my lit - tle Ti - co - Ti - co call - ing, be-cause the time is right and shades of night are fall - ing. I love that not-so-cuck-oo cuck-oo in the  
clock: Ti - co - Ti - co - Ti - co - Ti - co - Ti - co tock. tock.

1. To Next Strain 2. Fine

**Interlude:**

A Amaj7 A6 A A6 A E7  
A Amaj7 A6  
F#7 Bm D B7/D# A/E E7 A D.S. al Fine

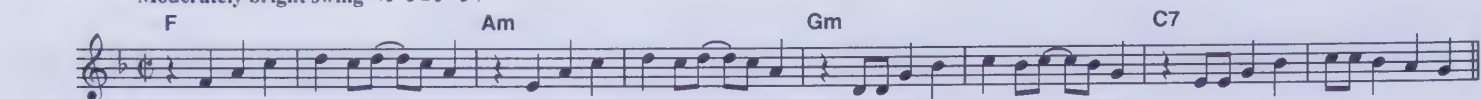


# TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

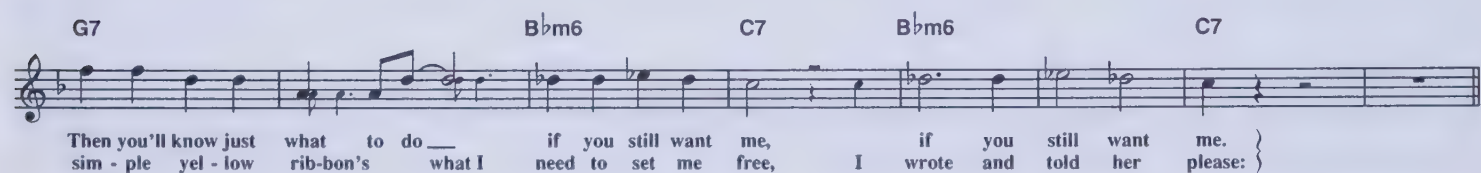
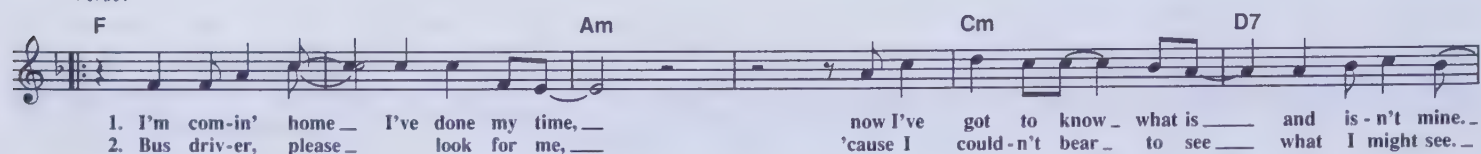
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Words and Music by  
IRWIN LEVINE and L. RUSSELL BROWN

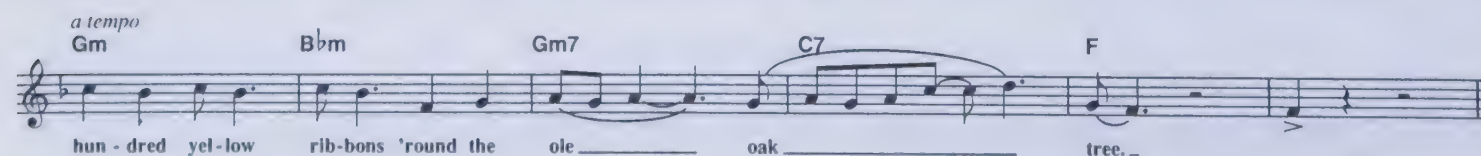
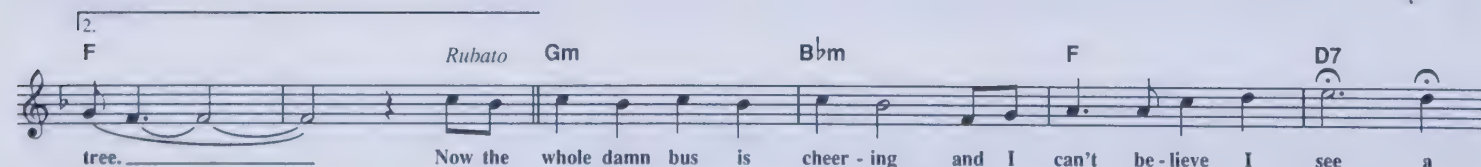
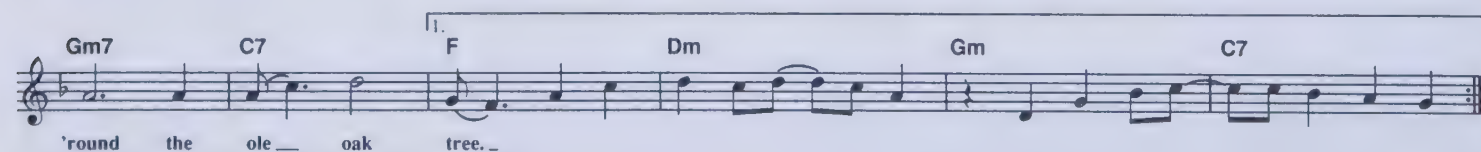
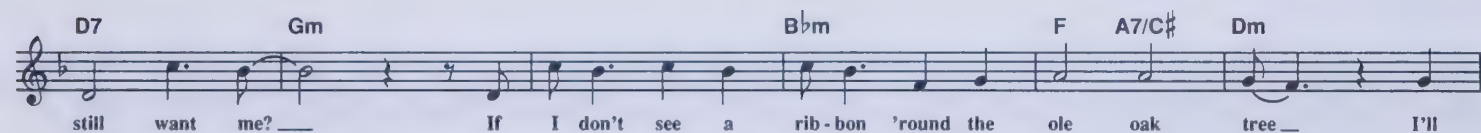
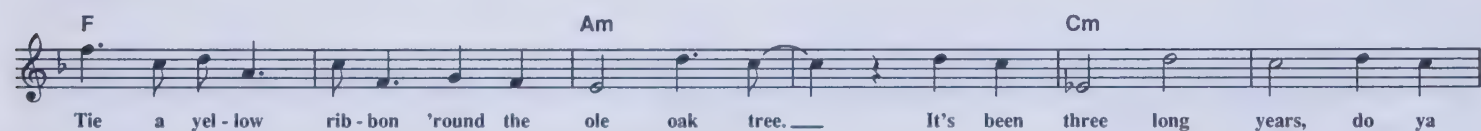
Moderately bright swing (♩ = ♩<sup>3</sup>)



Verse:



Chorus:





# TIJUANA TAXI

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Music by ERVAN F. COLEMAN

Moderately

Musical score for 'TIJUANA TAXI' in 4/4 time, key of F major. The score consists of six staves of music. Chords are indicated above the notes: F, C7, F, D7, D+, D7, Gm, C7, C9, C7, F, F, C7, F, D7, D+, D7, Gm, Bb, Bbm, F, D+, D7, Gm, C7, F, C7, F, D7, Gm, C7, F.

From the Paramount Picture "ROMEO AND JULIET"

## A TIME FOR US

(Love Theme from "ROMEO AND JULIET")

Words by LARRY KUSIK and EDDIE SNYDER

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Music by NINO ROTA

Slowly and very expressively

Musical score for 'A TIME FOR US' in 3/4 time, key of Bb major. The score consists of four staves of music with lyrics. Chords are indicated above the notes: Dm, Eb, Bb, Cm, Gm, Dm, Eb, Cm, Dm, Gm, Dm, Gm, Bb, F, Cm, Gm, Ab, Eb, Dm, Gm, Dm, Eb, Bb, Cm, Gm, Dm, Eb, Cm, Dm, Gm, Dm, Gm.

A time for us some-day there'll be when chains are torn by cour-age born of a love that's free, a time when dreams so long de -

nied can flour - ish as we un-veil the love we now must hide. A time for us at last to see a

life worth - while for you and me. And with our love through tears and thorns we will en - dure as we pass sure - ly through ev-'ry


storm. A time for us some-day there'll be a new world, a world of shin-ing hope for you and me. A time for me.


From the Vestron Motion Picture "DIRTY DANCING"  
**(I'VE HAD) THE TIME OF MY LIFE**

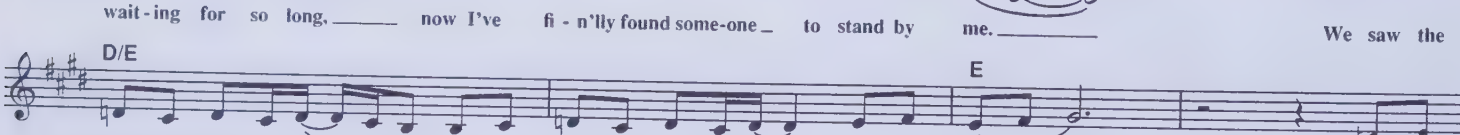
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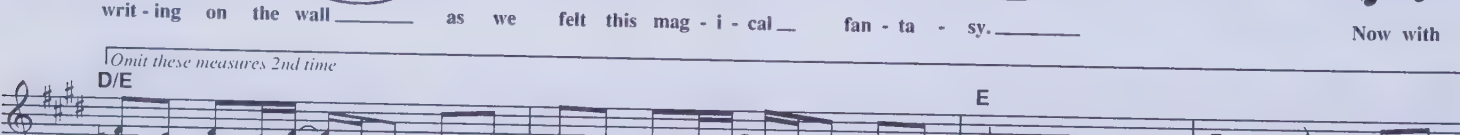
Words and Music by  
 FRANKE PREVITE, DONALD MARKOWITZ  
 and JOHN DeNICOLA

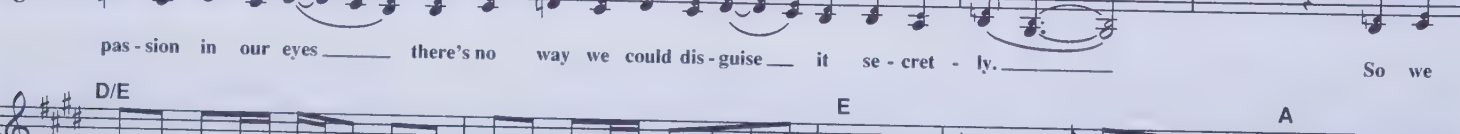
Moderately

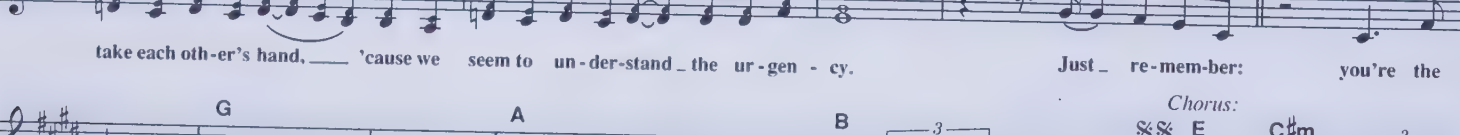
*(Bass:)*  1. I've been

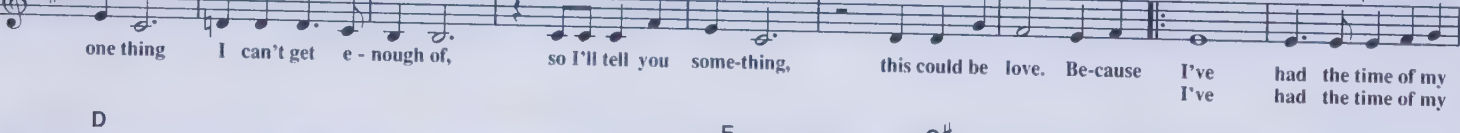
*Verse:*  
 D/E  wait-ing for so long, now I've fi - n'ly found some-one to stand by me. We saw the

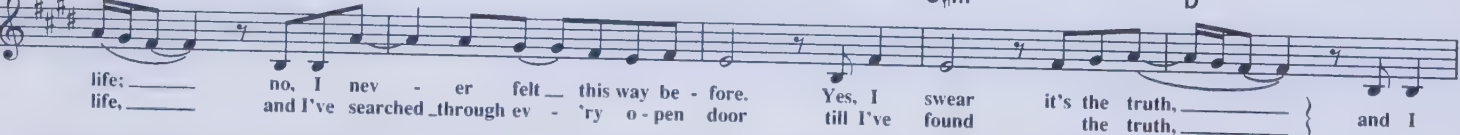
D/E  writ-ing on the wall as we felt this mag-i-cal fan-ta-sy. Now with

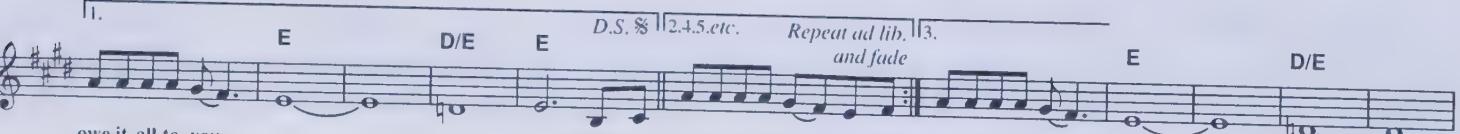
*[Omit these measures 2nd time]*  
 D/E  pas-sion in our eyes there's no way we could dis-guise it se-cret-ly. So we

D/E  take each oth-er's hand, 'cause we seem to un-der-stand the ur-gen-cy. Just re-mem-ber: you're the

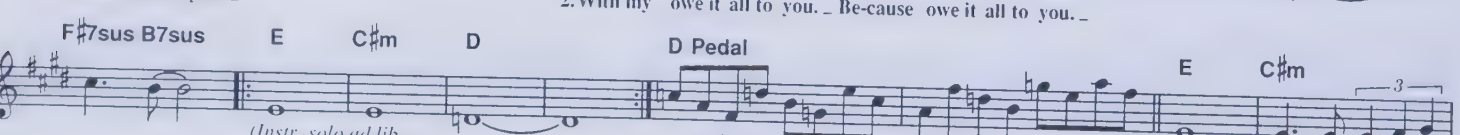
G A B  one thing I can't get e-nough of, so I'll tell you some-thing, this could be love. Be-cause I've had the time of my

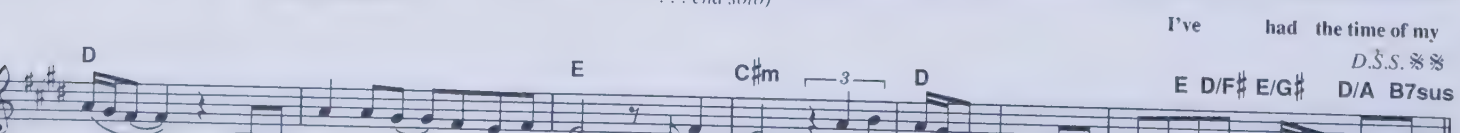
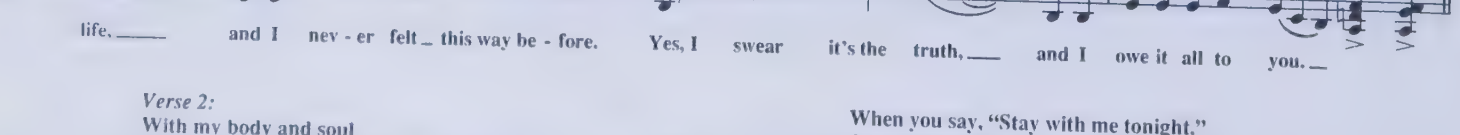
*Chorus:*  
 E C#m  I've had the time of my

D E C#m D  life; no, I nev-er felt this way be-fore. Yes, I swear it's the truth, and I  
 life; and I've searched through ev-ry o-pen door till I've found the truth,

1.  owe it all to you. *D.S. 2.4.5.etc. Repeat ad lib. 3. and fade*

2. With my owe it all to you. Be-cause owe it all to you.

F#7sus B7sus E C#m D  *(Instr. solo ad lib. ... end solo)*

D E C#m D  I've had the time of my *D.S. 3.*  
 E D/F# E/G# D/A B7sus  life, and I nev-er felt this way be-fore. Yes, I swear it's the truth, and I owe it all to you.

*Verse 2:*

With my body and soul  
 I want you more than you'll ever know.  
 So we'll just let it go,  
 Don't be afraid to lose control.  
 Yes, I know what's on your mind

When you say, "Stay with me tonight."  
 Just remember: you're the one thing  
 I can't get enough of,  
 So I'll tell you something.  
 This could be love. Because ...  
*(To Chorus:)*

# TIRED OF BEING ALONE

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Lyrics and Music by AL GREEN

Moderately

Chorus:

C Cmaj7 C7 Am A7

I'm so tired \_\_\_ of be-in' a-lone. I'm so tired \_\_\_ of no love. \_ Won't you help \_\_\_ me, girl, \_ just as soon \_\_\_ as you can? \_ 1. Peo-

Verse:

D Dmaj7 D7 Bm B7 G A G

- ple say \_ that I've \_ found a way to make \_ you say \_ that you love \_ me. \_ Hey, ba-by, you did-n't go for that.

A G A Dm7/G

It's a nat-'ral fact that I wan-na come back. Show me where it's at, \_ ba - by. I'm so tired \_ will. \_

D Dmaj7 D7 Bm

Repeat ad lib. and fade

\_ I'm so tired \_\_\_ of be-in' a-lone. I'm so tired \_\_\_ of be-in' a-lone. I'm so tired \_\_\_ of be-in' a - lone. \_ I'm so tired \_

Verse 2:

I guess you know that I love you so,  
Even though you don't want me no more.  
I've cried tears, honey, through the years.  
I'll tell it like it is, honey, love me if you will.

# TO A WILD ROSE

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EDWARD MacDOWELL

Moderately

G D7 G A7 D9 Bm D9 G D7

Em A7 G Bm D9 G D7 C Cdim G

Cmaj7 Gdim Gmaj7 Gdim D7 Am6 G D7

G A7 D9 Bm D9 G D7 C Cdim G

Gdim C Cdim G Cdim G Em6 D7 G



# TO EACH HIS OWN

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Words and Music by  
JAY LIVINGSON and RAY EVANS

Moderately (♩ = 7/8)

A rose must re - main with the sun and the rain or its love - ly prom - ise won't come  
 good is a song if the words just don't be - long and a dream must be a dream for  
 true. To each good his own, to each his own and my own is you. What  
 two. No good a - lone, to each his own  
 for me there's you. If a flame is to grow there must be a glow, to  
 o - pen each door there's a key. I need you, I know. I can't let you go. Your touch means too much to  
 me. Two lips must in - sist on two more to be kissed or they'll nev - er know what love can  
 do. To each his own, I've found my own one and on - ly you.

# TO ME

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Words and Music by  
MACK DAVID and MIKE REID

Slowly and expressively

Verse:

To me, you are the hand that I reach for when I've lost my way. To me, you are the first star of eve - ning,  
 me, you are the truth I be - lieve in; I be - lieve in you. To me, you are the love I have looked for  
 the sun that warms my day. Just as sure as I'm sure there's a heav - en, this was meant to be. No  
 my whole life through. }  
 road is too long as long as you be - long to me. To to me.

From the M-G-M Motion Picture "ADVANCE TO THE REAR"

## TODAY

Words and Music by  
RANDY SPARKS

Slowly Chorus:

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To - day while the blos-soms still cling to the vine, I'll taste your straw - ber-ries, I'll drink your sweet wine. A mil-lion to -

mor-rows shall all pass a - way, ere I for - get all the joy that is mine, to - day.

1. 2. I

day.

(1.) I'll be a dan - dy and I'll be a rov - er. You'll know who I am by the  
(2.) can't be con - tent - ed with yes - ter-day's glo - ry. I can't live on prom - is - es

song that I sing. I'll feast at your ta - ble; I'll sleep in your clo - ver. Who cares what to - mor-row shall bring. }  
win - ter to spring. To - day is my mo-moment and now is my sto - ry. I'll laugh, and I'll cry, and I'll sing. } To-

## TOMORROW

Words by MARTIN CHARNIN  
Music by CHARLES STROUSE

Slowly

The sun-'ll come out to - mor-row, bet your bot-tom dol-lar that to - mor-row there'll be sun! Just

think-in' a - bout to - mor-row clears a-way the cob-webs and the sor-row till there's none. When I'm stuck with a

day that's gray and lone - ly, I just stick out my chin and grin and say: Oh! The

sun-'ll come out to - mor-row, { so you } got to hang on till to - mor-row come what may! To -

mor-row, to-mor-row I love ya to-mor-row, you're { al - ways } a day a - way! The way! To -

mor-row, to-mor-row, I love ya to-mor-row, you're al - ways a day a - way!



# TONIGHT, I CELEBRATE MY LOVE

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By MICHAEL MASSER  
and GERRY GOFFIN

*Slowly*  $E\flat$   $A\flat$   $B\flat$   $E\flat$   $A\flat$   $B\flat$

(Keyboard:)

1. To - night I cel - e - brate my love for you; it  
night I cel - e - brate my love for you; and  
night I cel - e - brate my love for you, and

$E\flat$   $A\flat$   $B\flat$   $E\flat$   $Cm7$   $Fm7$   $A\flat/B\flat$   $A\flat$

seems the nat - u - ral thing to do. To - night no one's gon - na find us; we'll leave the world be -  
hope that deep in - side you feel it too. To - night our spir - its will be climb - ing to a sky lit up with  
soon this old world will seem brand new. To - night we will both dis - cov - er how friends turn in - to

$Gm7$   $Cm9$   $Fm7$   $A\flat/B\flat$   $A\flat maj7$   $A\flat/B\flat$   $E\flat$   $B\flat/E\flat$   $A\flat/E\flat$  *To Next Strain*

hind us, } when I make love to you. 2. To - love to you to - night. To -  
dia - monds, }  
lov - ers, }

$A\flat maj7$   $A\flat/B\flat$   $B\flat$  *Chorus:*  $A\flat maj7$   $Gm7$   $D\flat/E\flat$   $E\flat7$   $A\flat maj7$

love to you. To - night I cel - e - brate my love for you, and the mid - night sun is gon - na come

$Gm7$   $D\flat/E\flat$   $E\flat7$   $A\flat maj7$   $Gm7$   $Fm7$   $Gm7$   $Cm7$   $A\flat maj7$

shin - in' through. To - night there'll be no dis - tance be - tween us. What I want most to do is to get

$A\flat m(\sharp7)$   $E\flat$   $A\flat$   $B\flat$  *D.S. al Fine*  $E\flat$   $A\flat$   $B\flat$   $E\flat(9)$

close to you to - night. 3. To - night; I cel - e - brate my love for you, to - night.

# TOOT, TOOT, TOOTSIE!

(Good-bye)

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Words and Music by  
GUS KAHN, ERNIE ERDMAN,  
DAN RUSSO and TED FIORITO

*Brightly*  $C$   $D7$   $Am7$   $D7$   $G7$  *To Coda*  $C$

Toot, Toot, Toot - sie, good - bye! Toot, Toot, Toot - sie, don't cry.  
Kiss me, Toot - sie, and then, Do it o - ver a -

$Cmaj7$   $C\sharp dim$   $Dm7$   $G7$   $Dm7$   $G7(\sharp5)$   $C$   $E\flat dim$   $Dm7$   $G7(\sharp5)$  *D.C. al Coda*

The choo choo train that takes me, a - way from you, no words can tell how sad it makes me.

$C9$   $F7$   $C$  *Coda*

gain. Watch for the mail, I'll nev - er fail. If you don't get a let - ter then you'll

$E\flat dim$   $G7/D$   $C$   $D7$   $Am7$   $D7$   $G7$   $C$

know I'm in jail, Toot, toot, Toot - sie, don't cry, Toot, Toot, Toot - sie, good - bye.



# TOO FAT POLKA

(She's Too Fat for Me)

Copyright © 1947 (Renewed) SHAPIRO, BERNSTEIN & CO., INC.

By ROSS MacLEAN and ARTHUR RICHARDSON

Bright polka

C G7 C C#dim G7sus G7 C

Oh! I don't want her, you can have her, she's too fat for me, she's too fat for me, she's too fat for me.

G7 C F6 G7 C G7 C

I don't want her, you can have her, please do that for me. She's too fat, she's too fat, she's too fat for me. { I get She's a

F F#dim C C#dim Dm7 G7 C C6 Cm7(b5)

diz - zy, I get num - bo when I'm danc - ing with my Jum - Jum - Jum - bo. }  
two - some, she's a four - some. If she'd lose some I would like her more - some. }

G7 C C#dim G7sus G7 C G7

I don't want her, you can have her, she's too fat for me, she's too fat for me, she's too fat for me. I don't want her,

C F G7 C G7 C Cdim C

you can have her, she's too fat for me. She's too fat, she's too fat, she's too fat for me. Oh! me.

# TOO-RA-LOO-RA-LOO-RAL

(That's an Irish Lullaby)

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Words and Music by J.R. SHANNON

Moderately, with expression

F Dm F/C C7 F G7 C7

O - ver in Kil - ar - ney, man - y years a - go, me Mith - er sang a song to me in tones so sweet and low. Just a  
Oft, in dreams, I wan - der to that cot a - gain. I feel her arms a - hug - gin' me as when she held me then. And I

F Dm F Bb F G7 C7 C7(#5)

sim - ple lit - tle dit - ty, in her good old I - rish way, and I'd give the world if she could sing that song to me this day. }  
hear her voice a hum - min' to me as in days of yore, when she used to rock me fast a - sleep out - side the cab - in door. }

Refrain:

F Bb Bdim7 F/C Bb F G7 C7 C7(#5)

Too - ra - loo - ra - loo - ral, too - ra - loo - ra - li. Too - ra - loo - ra - loo - ral; hush now, don't you cry!

F Bb Bdim7 F/C Bb

Too - ra - loo - ra - loo - ral, too - ra - loo - ra - li, Too - ra - loo - ra -

1. F C7 G7 Bbm F D.C. 2. F G7 Bb C7 F

loo - ral; that's an I - rish lul - la - by. loo - ral; That's an I - rish lul - la - by.

# TOO LATE TO TURN BACK NOW

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Words and Music by EDDIE CORNELIUS

Moderately slow, with a beat

Verse:

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7

1. My ma-ma told me, she said, "Son, please be - ware. — There's this thing called love, — and it's, ah,

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7

ev-'ry - where." — And she told me, "It can break your heart, — and put you in — mis - er - y." —

Chorus:

Gmaj7 Am7 Gmaj7 Am7 Gmaj7

Since I met this lit-tle wom - an, — I feel it's hap-pened to me, — and I'm tell - in' you — it's too late — to

Am7 Gmaj7 Am7 Gmaj7 Am7

turn back now. — I be-lieve, I be-lieve, I be-lieve I'm fall - ing in — love. It's too late — to turn back now. —

Gmaj7 Am7 Am7 Em A

I be-lieve, I be-lieve, I be-lieve I'm fall - ing in — love. fall - ing in — love. I would-n't mind — it if I

Em A Em A Am7

knew she real - ly loved me, too, — but I'd hate to think that I'm in love — a - lone, — and noth - ing — that I can do, —

Repeat ad lib. and fade

D7 Gmaj7 Am7 Gmaj7 Am7

oh. It's too late — to turn back now. — I be-lieve, I be-lieve, I be-lieve I'm fall - ing in — love.

Verse 2:

I find myself phoning her at least ten times a day.  
It's so unusual for me to carry on this way.  
I tell you, I can't sleep at night, a-wanting to hold her tight.  
I tried so hard to convince myself that this feeling just can't be right,  
And I'm telling you  
(To Chorus:)

## From the Opera "CARMEN" TOREADOR SONG

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GEORGES BIZET

Moderately

F Gm7 C F Dm7 G C Gm Dm

To - re - a-dor on — your — guard! To - re - a-dor! To - re - a-dor! Our in - spir - a - tion ev-'ry-one can see.

Am E7sus E7 A Gm Gm7 F C7 F

Love - ly dark eyed — la - dy — and — love a - waits — thee. To - re - a - dor! Love — waits for thee, for thee!

From the Motion Picture "TOP GUN"  
**TOP GUN ANTHEM**

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By HAROLD FALTERMEYER

C Dm/C C Dm/C C G/C C  
 Dm/C C Dm/C C E $\flat$ /B $\flat$  G $\flat$ /D $\flat$  A $\flat$ m/D $\flat$   
 G $\flat$ /D $\flat$  A $\flat$ m/D $\flat$  G $\flat$ /D $\flat$  D $\flat$  E $\flat$ m7 A $\flat$ m/G $\flat$  G $\flat$ /D $\flat$  A $\flat$ m/D $\flat$  G $\flat$ /D $\flat$  A/E  
 C Dm/C C Dm/C G/C Am B $\flat$   
 1. C/G Dm/G C/G G C To Next Strain 2. G 3 C B $\flat$  3 Am Dm 3 F/G Dm/G  
 1. C/G Dm/G Em/G F/G G C/G Dm/G G C/G Dm/G C B $\flat$  F  
 1,2,3. D G 4. F/G Dm/G C/G Dm/G Em/G F/G G C/G Dm/G C Dm  
 C/E F C/G G Am B $\flat$  C/G Dm/G C/G Dm/G A $\flat$  F G  
 Repeat and fade

*From "BABES IN TOYLAND"*

# TOYLAND

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Lyric by GLEN MACDONOUGH  
Music by VICTOR HERBERT

Gently

F Am7 Gm7 C7 F Bb/D Bbm/Db F/C Dm7/G G7 C7

Toy - land, Toy - land, lit - tle girl and boy land; while you dwell with - in it, — you are ev - er hap - py then.

F Am7 Gm7 C7 F Dm G7/D F/C D7 Gm C7 F

Child - hood's joy - land, mys - tic, mer - ry Toy - land! Once you pass its bor - ders, you can ne'er re - turn a - gain.



# TOP OF THE WORLD

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Lyric by JOHN BETTIS  
Music by RICHARD CARPENTER

Moderately bright  
Verse:

Such a feel - in's com - in' o - ver me. There is won - der in most ev - 'ry - thing I see, not a  
Ev - 'ry - thing I want the world to be, is now com - ing true es - pe - cial - ly for me. And the

cloud in the sky got the sun in my eyes, and I won't be sur - prised if it's a dream.  
rea - son is clear it's be - cause you are here, you're the nearest thing to heav - en that I've seen.

2. Chorus:

I'm on the top of the world look - in' down on cre - a - tion and the on - ly ex - pla - na - tion I can find,

is the love that I've found, ev - er since you've been a - round, your love's put me at the top of the world.

# TRACES

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Words and Music by  
BUDDY BUIE, JAMES COBB  
and EMORY GORDY

Moderately slow

1. Fad - ed pho - to - graphs  
2. Rib - bons from her hair,  
3. Inst. solo ad lib.  
(eyes.) 4. 5. etc. Inst. solo ad lib.

cov - ered now with lines and creas - es; tick - ets torn in half, mem - o - ries in bits and piec - es.  
sou - ve - nirs of days to - geth - er; the rings she used to wear, pag - es from an old love let - ter.  
3rd. time end solo

Trac - es of love long a - go that did - n't work out right; trac - es of love.  
Trac - es of love long a - go that did - n't work out right; trac - es of  
Trac - es of hope in the night that she'll come back and dry these trac - es of

2. To Next Strain 3. 4. etc. Repeat and fade Bridge:

love with me to - night. tears 'round my I close my eyes

and say a prayer that in her heart she'll find a trace of love still there some - where.

# TOUCH ME IN THE MORNING

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Lyric by RON MILLER  
Music by MICHAEL MASSER

Moderately

Chorus:

Em7/A

D(9)

Dmaj7 G(9)

G

Em7/A

D(9)

Dmaj7 G(9)

Em7/A

D(9) D C/D

Touch me in the morn - ing,

{ then just walk a - way.  
then just close the door.

We don't have to - mor - row,  
Leave me as you found me,

(Last time fade) Verse:

but we had yes - ter - day.  
emp - ty like be - fore.

(Hey!) 1. Was-n't it me \_ who said \_ that noth-in'  
2. Was-n't it yes - ter - day \_ we used to

Gmaj7

Em7

Em7/A

D

Dmaj7

D7

Gmaj7

G6

good's gon-na last for - ev - er?  
laugh at the wind be - hind \_ us?

And was-n't it me \_ who said \_ let's just be glad for the time to - geth - er?  
Did-n't we run \_ a - way \_ and hope that time would-n't try to find \_ us?

A/C#

C

A/C#

Must-'ve been hard \_ to tell me,  
Did - n't we take \_ each oth-er

that you've giv - en all \_ you had \_ to give.  
to a place \_ where no \_ one's ev - er been?

I can un - der-stand \_ your feel - in' that way.  
Yeah, I real - ly need \_ you near \_ me to-night,

C

Gmaj7

A/G

F#m7

Bm7

Ev - 'ry - bod - y's got \_ their life \_ to live.  
'cause you'll nev - er take \_ me there \_ a - gain.

Well, I can say \_ good - bye \_ in the cold morn - ing light \_  
Let me watch \_ you go \_ with the sun in my eyes \_

Gmaj7

A/G

F#m7

Bm7

G

F#7

Bm

Bm/A

But I can't watch \_ love die \_ in the warmth of the night \_ }  
We've seen how love \_ can grow \_ now we'll see how it dies \_ }

If I've got to be strong \_ don't you know I'll need to

1st time D.S. %

2nd time D.S. % and fade

G

F#7

Bm

Bm/A

G

A/G

G

Em7/A

have to - night \_ when you're gone? \_ Till you go I need to

hold you un - til the time, your hands reach out and touch me in the

# TURKEY IN THE STRAW

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TRADITIONAL

Brightly

F

C7

Oh, as I \_ was a - go - ing down a dust - y \_ road. With a team of hors-es and a great big load. It was

F

C7

Bb

F

G9

C7

F

oh, \_ such a warm and la - zy af - ter - noon, so I cracked my whip and start-ed sing-ing a tune.

Danc-ing to-night,

Bb

F

C

F

G9

C7

F

danc-ing to-night;

hap-pi-est peo-ple you ev - er saw will be danc-ing to-geth-er to the Tur-key In The Straw!



# THE TRACKS OF MY TEARS

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON,  
WARREN MOORE and MARVE TARPLIN

Moderately slow

**A D E A D /C# /B A**

1. Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two; al-though I  
2. Since you left me, if you see me with an - oth - er guy, look-in' like I'm hav-in' fun, al-though he

**D E A D /C# /B A**

might be laugh - ing loud and heart - y, deep in - side I'm blue.  
might be cute he's just a sub - sti - tute, be - cause you're the per - ma - nent one. } So take a

♩ Chorus:

**A D E A D E A D E**

good look at my face, you know my smile looks out of place; if you look clos - er it's eas - y to trace the tracks of my

**A D /C# /B A D A D A /C# /B A**

tears. Oh, I need you, need you. Oh. Out -

**[3. /C# /B A Fine] Bridge: D A D A D A D A**

side, I'm mas - quer - ad - in'; in - side, my hope's fad - in'. I'm just a

**D A D A /G# F#m E7 D.S. al Fine**

clown, well, since you put me down: my smile is my make-up I wear since my break-up with you. Ba - by, take a

# TRY A LITTLE TENDERNESS

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Words and Music by  
HARRY WOODS, JIMMY CAMPBELL  
and REG CONNELLY

Slowly

**C G7 C A7 D7**

She may be wea-ry, wom-en do get wea-ry wear-ing the same shab-by dress. And when she's wear-ry,  
You know she's wait-ing, just an - tic - i - pat-ing things she may nev - er pos - sess. While she's with - out them,  
You won't re - gret it, wom-en don't for - get it, love is their whole hap - pi - ness. It's all so eas - y,

**To Coda 1. G7 C Dm7 G7 2. C F7 C C7 F E7 Am**

try a lit - tle ten - der - ness. ness. It's not just sen - ti - men - tal, she has her grief and  
try a lit - tle ten - der -  
try a lit - tle ten - der -

**A7 Dm A7(♯5) A7 Dm7 G7 D.C. al Coda**

care. And a word that's soft and gen - tle, makes it eas - i - er to bear.

**⊕ Coda C**

ness.



# TRAVELIN' MAN

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Words and Music by  
JERRY FULLER

Moderate rock

I'm a  
 trav-el - in' man, and I've made a lot o' stops all o - ver the world. And in ev - er - y port I  
 own the heart of at least one love - ly girl. I've a pret - ty se - ño - ri - ta  
 wait-in' for me down in old Mex - i - co. And if you're ev - er in A - las - ka, stop and see my  
 cute lit - tle Es - ki - mo. Oh, my sweet frau - lein down in Ber - lin town makes my heart start to  
 yearn. And my Chi - na doll down in old Hong Kong waits for my re - turn. Pret - ty Pol - y - ne - sian ba - by  
 o - ver the sea, I re - mem - ber the night when we walked on the sands of Wai - ki - ki and I  
 held you oh, so tight. I'm a {Oh, Yes,} I'm a trav-el - in' man.

From the M-G-M Musical Production "MEET ME IN ST. LOUIS"

## THE TROLLEY SONG

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All Rights ReservedLyrics by HUGH MARTIN  
Music by RALPH BLANE

**Brightly**

**E $\flat$ 6** **Fm7** **B $\flat$ 7**

"Clang, clang, clang," went the trol - ley. "Ding, ding, ding," went the bell.  
"Chug, chug, chug," went the mo - tor. "Bump, bump, bump," went the brake.

**E $\flat$ 7** **A $\flat$ 6** **A $\flat$ maj7** **A $\flat$ m** **E $\flat$ 6** **Cm7** **Fm7** **B $\flat$ 7** **E $\flat$ 6** *Fine*

"Zing zing, zing," went my heart - strings, for the mo - ment I saw him I fell.  
"Thump, thump, thump," went my heart - strings, when he smiled I could feel the car shake.

**Fm7** **B $\flat$ 7** **E $\flat$ 6** **Fm7** **B $\flat$ 7** **E $\flat$ 6**

He tipped his hat, and took a seat. He said he hoped he had - n't stepped up - on my feet.

*D.C. al Fine*

**Am7( $\flat$ 5)** **D7** **Gm7** **B $\flat$ m7** **F** **Gm7** **C7** **F7sus** **F7** **Fm7** **B $\flat$ 7( $\flat$ 9)**

He asked my name, I held my breath. I could-n't speak be-cause he scared me half to death.

## TWO FOR THE ROAD

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All Rights ReservedWords by LESLIE BRICUSSE  
Music by HENRY MANCINI

**Slowly**

**F $\sharp$ m9( $\flat$ 5)** **B7( $\flat$ 5)** **B7** **Em** **Em/D** **C** **C/B**

If you're feel - ing fan - cy free, come wan - der through the world with me, and an - y place we

**Am** **Am/G** **D/F $\sharp$**  **Adim/G** **G** **Bm/F $\sharp$**  **Em** **E $\flat$ +**

chance to be will be our ren - dez - vous. Two for the road, we'll trav - el down the

**G/D** **C $\sharp$ m7( $\flat$ 5)** **Dm** **D $\flat$ +** **F/C** **Bm7( $\flat$ 5)** **Gm6/B $\flat$**  **A7** **Fm6/A $\flat$**  **G7**

years col - lect - ing pre - cious mem - o - ries, se - lect - ing sou - ve - nirs, and liv - ing life the way we

**C** **C/B** **C/A** **C/G** **F $\sharp$ m9( $\flat$ 5)** **B7( $\flat$ 5)** **B7** **Em** **Em/D**

please. In sum - mer - time the sun will shine; in win - ter we'll drink sum - mer wine.

**C** **C/B** **Am** **Am/G** **D/F $\sharp$**  **Adim/G** **G** **G7/F** **Em** **Em/D**

And ev - 'ry day that you are mine will be a - love - ly day as long as love still wears a

**C $\sharp$ m7( $\flat$ 5)** **Cm6** **G/B** **C** **Bm7** **B $\flat$ 7** **Am7** **A $\flat$ 7** **G**

smile, I know that we'll be two for the road, and that's a long, long while.

From the Paramount Picture "TRUE GRIT"

## TRUE GRIT

Copyright © 1969 by FAMOUS MUSIC CORPORATION  
All Rights ReservedWords by DON BLACK  
Music by ELMER BERNSTEIN

**Moderately**

One day, lit-tle girl, the sad-ness will leave your face — as soon as you've won your fight to get jus-tice done. Some days, lit-tle girl, you'll won-der what life's a - bout, — but oth-ers have known few bat-tles are

won a - lone. So, you'll look a - round to find — some - one who's kind, some-one who is fear-less like you, — The pain of it —

— will ease a bit when you find a man with true grit. One day you will rise and you won't be-lieve your eyes. — You'll wake up and see

a world that is fine and free. — Though sum-mer seems far — a - way, you will find the sun — one day. —

From the Paramount Picture "THANKS FOR THE MEMORY"

## TWO SLEEPY PEOPLE

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All Rights ReservedWords by FRANK LOESSER  
Music by HOAGY CARMICHAEL**Moderately slow** (♩ = 3♩)

Here we are, out of cig - a - rettes, — hold - ing hands and yawn - ing, look how late it gets. —  
Here we are, in the co - zy chair, — pick - ing on a wish - bone from the Frig - i - daire. —

Two sleep - y peo - ple, by dawn's ear - ly light, and too much in love to say "Good - night." too much in love to break a -  
Two sleep - y peo - ple with noth - ing to say, and

*Bridge:*

way. Do you re - mem - ber the nights we used to lin - ger in the hall? — Fa - ther did - n't like you at

all. Do you re - mem - ber the rea - son why we mar - ried in the fall; to rent this lit - tle nest, — and

get a bit of rest? Well, here we are just a - bout the same; — fog - gy lit - tle fel - la,

drow - sy lit - tle dame. — Two sleep - y peo - ple, by dawn's ear - ly light, and too much in love to say "Good - night."



## 12th STREET RAG

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By EUDAY L. BOWMAN

Brightly (♩ = ♪)

The musical score for "12th STREET RAG" is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo/mood is indicated as "Brightly" with a note value of 1/4 = 1/2. The score consists of 12 staves of music. The notation includes various chords (Eb, Bb7, F9, Bb7 N.C., Eb7, Ab7, B7, Eb, Cm7, F9, Bb7, Eb, Eb, Bb7, Bb7, F7, Bb7, G7, Cdim7, Eb, F9, Bb7, Eb, Bb7, Eb, Bb7, Bb7, Eb, Bb7, Bb7, F9, Bb7, Eb, Cm7, F9, Bb7, Eb) and melodic lines with slurs, ties, and repeat signs. The score is divided into sections by repeat signs and first/second endings.

# TZENA, TZENA, TZENA

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Hebrew Lyric by YEHIEL HAGGIZ  
English lyric by GORDON JENKINS  
Music (First Two Parts) by  
ISSACHAR MIRON (MICHROVSKY)  
(Third Part) by  
JULIUS GROSSMAN

## Bright Hora

(Keyboard:)

C7 C C6

Tze - na, Tze - na, Tze - na, Tze - na,  
Tze - na, Tze - na, Tze - na, Tze - na,

F6 Fmaj7 G9 G7 Cmaj7 C G7/C C

can't you hear the mu - sic play - ing in the cit - y square?  
ha - ba - not ur' - e - na cha - ya - lim ba - mo - sha - va. Tze - na, Tze - na,  
Al na al na

C6 F6 Fmaj7 G9 G7 Cmaj7 C G7/C

Tze - na, Tze - na, come where all our friends will find us with the danc - ers there.  
al na al na al na tit - cha - be - na mi - ben cha - yil ish ta - va.

C C6 F6 Fmaj7 G9 G7 Cmaj7

Tze - na, Tze - na, join the cel - e - bra - tion. There'll be peo - ple there from ev - 'ry  
Tze - na, Tze - na, ha - ba - not ur' - e - na cha - ya - lim ba - mo - sha - va.

C G7/C C C6 F6 Fmaj7 Dm6 G7

na - tion. Dawn will find us laugh - ing in the sun - light danc - ing in the cit - y  
Al na al na al na al na tit cha - be - na mi - ben chi - yil ish tza -

C B♭ B C C+ F6 Fmaj7 G9

square. Tze - na, Tze - na, (clap) come and dance the Ho - ra. One, two,  
va. Tze - na, Tze - na, (clap) Tze - na, Tze - na, Tze - na, Tze - na,

G7 Cmaj7 C G7/C C C+ F6 Fmaj7

three, four, all the boys will en - vy me for Tze - na, Tze - na. (Clap!) When the band is play - ing,  
Tze - na, Tze - na, Tze - na, Tze - na, Tze - na, Tze - na, (Clap!) Tze - na, Tze - na, Tze - na,

Dm6 G7 Cmaj7 C C+ C C+ C

my heart's say - ing, Tze - na, Tze - na, Tze - na! Tze - na! Tze - na! Tze - na!  
Tze - na, Tze - na, Tze - na, Tze - na, Tze - na! Tze - na! Tze - na! Tze - na!

Ho!  
Ho!

# UNITED WE STAND

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By TONY HILLER  
and PETER SIMONS

Moderately slow

Verse:

There's no where in the world that I would ra - ther be, than with you my love. And there's  
if the world a - round you falls a - part my love, then I'll still be here. And

noth - ing in the world that I would ra - ther see, than your smile my love.  
if the go - ing gets too hard a - long the way, just you call I'll hear. For u -

Chorus:

nit - ed we stand, di - vid - ed we fall. And if our backs should ev - er be a - gainst the wall, we'll be to -  
geth - er, to - geth - er, you and I. For u And

1.3.4. etc. Repeat ad lib. and fade 2. D.S. §

# WABASH CANNON BALL

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Words and Music by  
A.P. CARTER

Moderately, in two

1. From out the wide Pa - ci - fic to the broad At - lan - tic shore, she  
(2. Our) east - ern states are dand - ies, so the west - ern peo - ple say. When  
(3. She came) down from Bir - ming - ham one cold De - cem - ber day. As she  
(4. Just) list - en to the jin - gle and the rum - ble and the roar, as she  
(5. Here's to) old man dad - dy Clax - ton, may his name for - ev - er stand; may it

climbs high moun - tains up hill and by the shore. Al -  
she climbed old Rock Is - land took all her style a - way. To the  
pulled in to the sta - tion, you could hear all the peo - ple say, "There's the  
glides a long the wood - land to the hills and by the shore. Hear the  
al - ways be re - mem - bered through - out the the land. His

though she's tall and hand - some and she's known quite well by all, she's a reg - 'lar com - bi -  
Lakes of Min - ne - so - ta where she is long and she is tall, no chang - es can be  
gal from Ten - nes - see; she is lone - some ho - boes call, She comes from Bir - ming -  
might - y rush of the en - gine, hear the lone - some ho - boes call, while she's trav - 'ling through the  
earth - ly race is o - ver, and the cur - tains 'round him fall. We'll car - ry him home to

na - tion of the Wa - bash Can - non Ball. 2. Our Ball.  
tak - en on the Wa - bash Can - non Ball.  
ham on the Wa - bash Can - non Ball.  
jun - gle on the Wa - bash Can - non Ball.  
vic - t'ry on the Wa - bash Can - non

1.2.3.4. 5.



# UNTIL YOU COME BACK TO ME

(That's What I'm Gonna Do)

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Words and Music by STEVIE WONDER, MORRIS  
BROADNAX AND CLARENCE PAUL

Moderate shuffle (♩ = 3/4)

*Verse:*

Amaj7 C/D Gmaj7 Amaj7

1. Though you don't call an - y more, I sit and wait in vain. I guess I'll rap on your door,

C/D Gmaj7 Em7

tap on your win - dow - pane. I want to tell you, ba - by, the

A7 F#m7(b5) B7(b9) Em7

chang-es I've been go - ing through miss - ing you. Lis - ten you. 'Til you come back to me,

*Chorus:*

Asus Dmaj7 To Coda 1. Dm7/G G13 D.S. 2. To Next Strain 3. 4. (4th time To Coda)

that's what I'm gon - na do. 2. Why did you

*Bridge:*

Dm7 G7 Cmaj7

Liv - ing for you my dear is like liv - ing in a world of con - stant fear. Hear my plea;

Em7 E7 A7 D.S.

I've got to make you see that our love is dy - ing. 3. Al-though your

⊕ Coda Dm7/G G13 Amaj7 C/D Gmaj7 3

I'm gon - na rap on your door, tap on your win - dow - pane. I'm gon - na

*Repeat ad lib. and fade*

## Verse 2:

Why did you have to decide  
You had to set me free?  
I'm going to swallow my pride,  
And beg you to please see me.  
I'm going to walk by myself  
Just to prove that my love is true;  
All for you baby.

(To Chorus:)

## Verse 3:

Although your phone you ignore,  
Somehow I must, somehow I must,  
How I must explain.  
I'm going to rap on your door,  
Tap on your windowpane.  
I'm gonna camp on your steps  
Until I get through to you  
I've got to change your view, baby.

(To Chorus:)

# UP ON THE HOusetop

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Words and Music by  
BENJAMIN RUSSELL HANBY

**Brightly**

**F** **B $\flat$**  **F** **C7sus** **C7**

1. Up on the house - top — rein - deer pause; out jumps good old San - ta Claus;  
2. First comes the stock - ing of lit - tle Nell; oh, dear San - ta, fill it well;  
3. Look in the stock - ing of lit - tle Bill; oh, just see that glo - rious fill!

**F** **B $\flat$**  **F** **C7sus** **C7** **F**

down through the chim - ney with lots of toys, all for the lit - tle ones' Christ - mas joys.  
give her a dol - ly that laughs and and cries, o - pen and shut its eyes.  
Here is a ham - mer and lots of tacks, whis - tle and ball and a set of jacks.

**B $\flat$**  **Am7** **D7** **Gm7** **C7sus** **F** **F7/E $\flat$**

Ho, ho, ho, who would-n't go? Ho, ho, ho, who would-n't go? — Up on the house - top,

**B $\flat$ /D** **F/C** **Bdim** **F/C** **Gm7** **C7** **F** **Gm7** **C7** **F**

click, click, click, down through the chim - ney with good Saint Nick. good Saint Nick.

1. 2. 3.

# WALTZ OF THE FLOWERS

(From "The Nutcracker Suite")

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Music by  
PETER ILYICH TCHAIKOVSKY

**Moderately**

**D** **C $\sharp$ dim/D** **D** **C $\sharp$ dim/D** **D** **A/C $\sharp$**

**C7** **Em/B** **Em/G** **Em** **Em/B** **B $\flat$ 7(r5)**

**A7 N.C.** **D** **C $\sharp$ dim/D** **D** **C $\sharp$ dim/D** **D**

**D7** **F $\sharp$ m/C $\sharp$**  **C $\sharp$ 7/B** **F $\sharp$ m/A** **C $\sharp$ 7/G $\sharp$**  **F $\sharp$ m** **A/E**

**D7** **F $\sharp$ m/C $\sharp$**  **C $\sharp$ 7** **F $\sharp$ m N.C.** **D** **Em7/A** **A7**

**G/B** **A7** **D** **Em7/A** **A7**

1. 2.

**Gm/B $\flat$**  **B+** **C** **A7/C $\sharp$**  **D6/F $\sharp$**  **F7(b5)** **A7/E** **A7** **D**

Paramount Pictures Presents a Lorimar-Martin Elford Production -  
a Taylor Hackford Film "AN OFFICER AND A GENTLEMAN"

# UP WHERE WE BELONG

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Words by WILL JENNINGS  
Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully

D G/D Dmaj7 G/D Dmaj7 G/D

Gm6/D

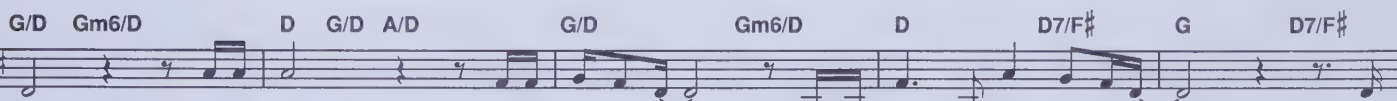
D G/D Dmaj7 G/D D

(Keyboard:)

Verse:



1. Who knows what to - mor-row brings; \_ in a world, few hearts sur -  
2. Some hang on to "used-to - be" \_ live their lives look - ing be -



vive? All I know is the way I feel; \_ when it's real, I keep it a - live. \_ } The  
hind. All we have is here and now; \_ all our life, out there to find. \_ }



road is \_ long. There are moun - tains \_ in our \_ way, \_ but we climb a step ev-'ry

Chorus:



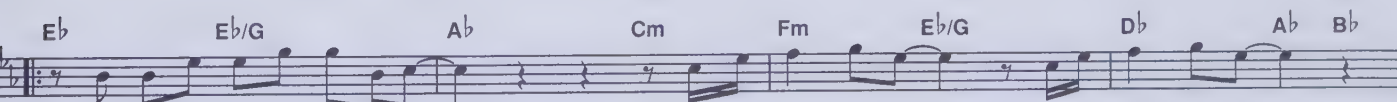
day. Love lift us up where we be - long, \_ where the ea - gles cry \_ on a moun - tain high.



Love lift us up where we be - long, \_ far from the world we know; \_ up where the clear winds blow. \_



clear winds blow. \_ Time goes by, \_ no time to cry, \_ life's you and I, \_ a - live, \_ to-day. \_



Love lift us up where we be - long, \_ where the ea - gles cry, \_ on a moun - tain high. \_

Repeat ad lib. and fade



Love lift us up where we be - long \_ far from the world we know; \_ where the clear winds blow. \_



# UPTIGHT

(Everything's Alright)

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Words and Music by  
STEVIE WONDER, SYLVIA MOY  
and HENRY COSBY

Moderately bright

D C/D G D G/D

Ba - by, ev - 'ry - thing is all right, up - tight, out — of sight. — 1. I'm a

Verse:

D C/D D C/D

poor man's son — from a — cross the rail-road tracks. — The on - ly shirt I own is hang - in' on — my back, but I'm —  
pearl of a girl, — I guess that's what you might say. — I guess her folks — brought her up that way; the right

D C/D D

— side of the en - vy of ev - 'ry sin - gle guy — since I'm — the ap - ple of my —  
the tracks, she was born and raised — in a great big old house full of

C/D D C/D D C/D

— girl's eye. — When we go out step-ping on the town — for a while — my mon-ey's low and my suit's —  
but-lers and maids. She says give her the things that — money can buy — but I'll nev - er, nev - er nev - er make my

D C/D D

— out of style. But it's all right right; if my clothes — are - n't new; — out — of sight be - cause my  
ba - by cry, — and it's all right; what I — can't do, — out — of sight be - cause my

Chorus:

C/D D C/D G/D D

heart is true. — She says ba - by, ev - 'ry - thing is all right, up - tight, — out —  
heart is true. — She says ba - by, ev - 'ry - thing is all right, up - tight, — clean

C/D G/D D C/D G/D D

— of sight. Ba - by, ev - 'ry - thing is all right, up - tight, — clean —  
out of sight. Ba - by, ev - 'ry - thing is all right, up - tight, — clean —

1. C/D G/D D C/D D C/D D.S. §

— out of sight. —  
— out of sight. — 2. I'm a

3. C/D G/D D C/D G/D D C/D G/D Repeat and fade

— Ba - by, ev - 'ry - thing is all right, up - tight, way — out of sight.

From the Broadway Musical Production "GOOD NEWS"

## THE VARSITY DRAG

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Words and Music by  
 B.G. DE SYLVA, LEW BROWN  
 and RAY HENDERSON

Moderately

Here is the Drag, see how it goes; Down on the heels, up on the toes. That's the way to  
 Hot-ter than hot, new-er than new! Mean-er than mean, blu-er than blue. Gets as much ap-  
 down on the heels, up on the toes. Stay af-ter school, learn how it goes. Ev-'ry-bod-y

do the Var-si-ty Drag. \_\_\_\_\_ flag! You can pass man-y a class, wheth-er you're dumb or wise. If you all  
 plause as wav-ing the

an-swer the call, when your pro-fess-or cries: "Ev-'ry-bod-y, do the Var-si-ty Drag." \_\_\_\_\_

*D.C. al Coda* *⊕ Coda*

## THE VOWS GO UNBROKEN

(Always True to You)

Words and Music by  
 GARY BURR and ERIC KAZ

Slowly Verse:

1. From the mo-ment I met you, you made my life com-plete. This wave of pure e-  
 night when we kissed, you took my breath a-way. It goes with-out  
 I have been tempt-ed, oh, I have nev-er strayed. I'd die be-fore I'd

mo-tion has swept me off my feet. 2. And to-way. The made. The  
 say-ing, but I'll say it an-y-  
 dam-age this un-ion we have

*Chorus:*

vows go un-bro-ken and you still know I do. Love, keep and hon-or,

al-ways true to you. 3. Though you, I knew from the first, for bet-ter or worse, I'd stand by you all my life.

And the you. Love, keep and hon-or, al-ways true to you.

# VOLARE

(Nel Blu, Dipinto Di Blu)

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English Lyric by MITCHELL PARISH  
Original Italian Text by  
D. MODUGNO - F. MIGLIACCI  
Music by DOMENICO MODUGNO

*Freely Verse:*

**B $\flat$**  **Bdim7** **Cm** **Cm7** **F7** **Cm7**

Some-times the world is a val - ley of heart-aches and tears, and in the hus - tle and

**F7** **B $\flat$**  **F7** **B $\flat$ maj7 B $\flat$ 6** **B $\flat$**  **D $\flat$ dim7** **Cm**

bus - tle, no sun-shine ap - pears. But you and I have our love al - ways there to re - mind us. \_\_\_\_\_

**C7** **Gm7** **C7** **Cm7/F** **F** **G7( $\flat$ 9)**

There is a way we can leave all the sha - dows be - hind us. \_\_\_\_\_ Vo -

**Moderately**

**Cm7** **G7( $\flat$ 9)** **Cm7** **F7( $\flat$ 9)** **B $\flat$ 6** **B $\flat$ maj7** **B $\flat$ 6** **F7** **Gm**

la - re, \_\_\_\_\_ oh, oh! \_\_\_\_\_ Can - ta - re, \_\_\_\_\_ oh, oh, oh, oh! \_\_\_\_\_ Let's  
la - re, \_\_\_\_\_ oh, oh! \_\_\_\_\_ Can - ta - re, \_\_\_\_\_ oh, oh, oh, oh! \_\_\_\_\_ No

**Cm7** **F9** **To Coda** **B $\flat$**  **Cm7** **F9** **B $\flat$**  **Gm** **Gm( $\sharp$ 7)**

fly way up to the clouds, a - way from the mad-d'n-ing crowds. We can sing in the glow of a  
wonder my hap - py heart

**Gm7** **Gm6** **Dm** **A7( $\sharp$ 5)** **Dm7** **D7** **Cm/E $\flat$**  **D7**

star that I know of, where lov - ers en - joy peace of mind. Let us leave the con - fu - sion and all dis - il - lu - sion be -

**Gm** **E $\flat$**  **Gm** **E $\flat$ m7** **B $\flat$ +** **E $\flat$ m7** **A $\flat$ 7** **D $\flat$**  **F7** **D.S.  $\text{al Coda}$**  **G7( $\flat$ 9)**

hind. \_\_\_\_\_ Just like birds of a feath-er a rain-bow to - geth - er we'll find. \_\_\_\_\_ Vo -

**Coda**

**B $\flat$**  **Cm7** **F9** **B $\flat$**  **Cm7** **F9** **B $\flat$**

sings. Your love has giv - en me wings. Your love has giv - en me wings.



## RUSSIAN FOLK SONG

Am Dm Am Dm Am F Dm C Dm Am Dm Am C Gm F C F

C C7 Dm C7 F Dm Am Dm Am G C Dm Am Dm Am

Dm Am Dm Am Dm Am Dm Am Dm Am Dm Am Dm Am

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### Moderately slow blues

F3287FBX

# WADE IN THE WATER

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TRADITIONAL FOLK SONG

Moderately

Em

Wade \_\_\_ in the wa - ter, \_\_\_ wade \_\_\_ in the wa - ter, chil - dren. Wade \_\_\_ in the wa - ter, \_\_\_ 'cause

God's gon - na trou - ble these wa - ters. \_\_\_ See that band all dressed in { white; - } { red; - } God's gon - na trou - ble these

wa - ters. \_\_\_ The { lead - er looks like the Is - ra - el - ites; - } { Looks like the band that \_\_\_ Mo - ses \_\_\_ led; - } God's gon - na trou - ble these wa - ters. \_\_\_ wa - ters. \_\_\_

1. D.C. 2. D.C. al Fine

D Em D Em

# WALKIN' AFTER MIDNIGHT

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Words by DON HECHT  
Music by ALAN BLOCK

Moderately (♩ = ½)

I go out walk-in' \_\_\_ af - ter mid - night \_\_\_ in \_\_\_ the moon - light \_\_\_ just like we used to do. I'm al - ways

walk-in' \_\_\_ af - ter mid - night \_\_\_ search - in' for you. \_\_\_ I walk for miles \_\_\_ a - long the

high - way \_\_\_ that's just my way \_\_\_ of be - ing close to you. I go out walk-in' \_\_\_ af - ter mid - night \_\_\_ search - in' for

you. \_\_\_ I stop to see a weep - in' wil - low cry - in' on his pil - low, may - be he's cry - in' for

me. And as the sky turns gloom - y, night winds whis - per to me I'm lone - ly as lone - ly as can

be. I'll go out walk - in' \_\_\_ af - ter mid - night \_\_\_ in \_\_\_ the star - light \_\_\_ and

pray that you may be some - where just walk - in' \_\_\_ af - ter mid - night \_\_\_ search - in' for me. \_\_\_

E♭ A♭7 E♭ B♭7 E♭ A♭ E♭

A♭7 E♭ Fm7 E♭ E11 E♭

A♭7 E♭ B♭7 E♭ A♭ E♭

E♭ A♭ E♭ E♭9 B♭m7 A♭ D♭9 E♭ E♭maj7

E♭6 E♭7 A♭ D♭9 E♭ Gdim

Fm7 B♭7 E♭ A♭7 E♭ B♭7

E♭ A♭ E♭ A♭7 E♭ D♭9 E♭

# WAIT TILL THE SUN SHINES, NELLIE

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Music by  
HARRY VON TILZER

Moderately

Chords: B $\flat$ , D7, E $\flat$ , B $\flat$ , F7, F7/A, B $\flat$ , B $\flat$ dim7, B $\flat$ , F7/C, B $\flat$ 7/D, E $\flat$ 6, E $\flat$ dim7, B $\flat$ /F, F $\sharp$ dim7, G7, C7, F7, B $\flat$ , D7, E $\flat$ , B $\flat$ , F7, A7(-5)/E $\flat$ , D, G+, G7, C7, Cdim7, C7, B $\flat$ /F, F7, B $\flat$ , F7/E $\flat$ , Dm, F7/C, B $\flat$ , F7, B $\flat$ .

Wait till the sun shines, Nel - lie, and the gray skies turn to blue.  
You know I love you, Nel - lie, 'deed I do.  
We'll face the years to - geth - er, sweet - hearts you and I. So won't you  
wait till the sun shines, Nel - lie, bye and bye. bye.

# WALK RIGHT IN

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Words and Music by  
GUS CANNON and H. WOODS

Moderately

Chords: G, E7, A7, D7, G, E7, A7, D7, G, C9, D7, G, E7, A7, D7, G, E7, A7, D7, G.

1. Walk right in, set right down, Dad-dy, let your mind roll on. Walk right in,  
2. Walk right in, set right down, ba - by, let your hair hang down. Walk right in,  
set right down, Dad - dy, let your mind roll on. Ev - 'ry - bod - y's talk - in' 'bout a  
set right down, ba - by, let you hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a  
new way o' walk-in', do you want-a lose your mind? Walk right in, set right down,  
new way o' walk-in', do you want-a lose your mind? Walk right in, set right down,  
Dad - dy, let your mind roll on. down. Dad - dy, let your mind roll on.



# WAITING FOR THE ROBERT E. LEE

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Lyric by L. WOLFE GILBERT  
Music by LEWIS F. MUIR

**Brightly**

G+ C G+ C G+ C G+ C C7(#5) F C+ F

'Way down on the lev - ee, in old Al - a - bam - y, there's dad - dy and mam -  
whis - tles are blow - in', in the smoke-stacks are show - in', the ropes they are throw -

C+ F C+ F C E7 F F#dim7

- my. There's E - phra'm and Sam - my. On a moon place - light night you can find -  
- in'. Ex - cuse me, I'm go - in' to the place where all is har - mo -

C/G A7 D7 G7 Gdim7 G7

- them all. While they are wait - in', the ban - jos are syn - co - pat - in'.  
- ni - ous. E - ven the preach - er, they say, is the danc - in' teach - er.

C G+ C G+ C G+ C C7 C7(#5) F C+ F

What's that they're say - in'? Oh, what's that they're say - in'? The while they keep play -  
Have you been down there? Say, were you a - roun' there? If you ev - er go

C+ F C+ F C E7 F F#dim7

- in', I'm hum - in' and sway - in'; it's the good ship gone, Rob - ert E. Lee -  
- there, you'll al - ways be found there; why, "Dog - ship here comes my ba -

C/G A7 D7 G7 C Fm6/C Cdim7 C G+ Fm6/C Cdim7 C7 C7(#5)

- that's come to car - ry the cot - ton a - way. The  
- by on the good old ship Rob - ert E. Lee.

F F6 F Bdim7 Cm7 C7 C9

Watch them shuf - flin' a - long. See them shuf - flin' a - long.

Bdim7 C7 C9 C7 Gm C7(#5) F C+ F C+

- Go take your best gal, real pal, go down to the lev - ee, I

F C+ F Bdim7 C7 F F6 F Bdim7

said to the lev - ee! And then join that shuf - flin' throng.

C7 C9 Bdim7 C7 C9 C7

Hear that mu - sic and song. It's simp - ly great, mate, wait - in' on the

C9(#5) F Bb9 B C9 Eb6 E6 F6

lev - ee, wait - in' for the Rob - ert E. Lee!

# WASHINGTON POST MARCH

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By JOHN PHILIP SOUSA

March  
N.C.

Am D7 G D7 G

*mf*

Am D7 G Gm D A7 D A7 D A7

1. D D7 G D7 2. D D7 G

G D7 G Eb G

D7 G G C G7 C G7 C

G7 C F A7 Dm A7 Dm C

Cdim G7 C G C G7 C G7 C

C G7 C G7 C F A7 Dm

A7 Dm C Cdim G7 C G7 C



## WALKING IN MEMPHIS

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MARC COHN

Moderate Rock ♩ = 132

(F)\* (G) (C) (Am) (F) (G) (C) (Am) (F)

Verse: (G) (C) (Am) (F) (G) (C) (Am) (F) (G) (C)

Put on my blue suede shoes and I board-ed the plane. Touched down in the land of the

(Am) (F) (G) (C) (Am) (F) (G) (C) (Am) (F)

Del - ta Blues in the mid-dle of the pour - ing rain. W. C. Han - dy, won't you  
(dou - ble u )

(G) (C) (Am) (F) (G) (C) (Am) (F) (G) C

look down o - ver me? Yeah, I got a first class tick - et, but I'm as blue as a boy can be.

Chorus: Am F G C Am F G C

Then I'm walk-ing in Mem - phis, I was walk-ing with my feet ten feet off of Beale.

Am F G C Am F G (G7sus) (C/G)

Walk-ing in Mem - phis, but do I real-ly feel the way I feel?

Verse: (G7sus) (C/G) (G7sus) (C/G) (G7sus)

Saw the ghost of El - vis on Un - ion Av - e - nue. Fol - lowed him up to the gates of Grace -

(C/G) (G7sus) (C/G) F2 G7sus C Am

- land, then I watched him walk right through. Now, se - cu - ri - ty, they did not see him. They just

F2 G7sus C Am F2 G7sus C Am F N.C.

hov - ered 'round his tomb. But there's a pret - ty lit - tle thing wait - ing for the King, down in the Jun - gle Room.

Chorus: C F G C Am F G C Am F G C

When I was walk-ing in Mem - phis, I was walk-ing with my feet ten feet off of Beale. Walk-ing in Mem - phis,

Am F G C7sus C7 C7sus C7

but do I real-ly feel the way I feel? They've got

Bridge: C7sus C7 C7sus C7 C7sus C7 C7sus

cat-fish on the ta - ble. They've got gos - pel in the air.

\*Chord symbols in parentheses indicate implied harmony.

Walking in Memphis - 2 - 1

F3287FBX



*Rubato - vocal ad lib.*

**C7** **E7** **F7** **F#dim7** **G7** **C/G** **G7** **N.C.**

And Rev - er - end Green \_\_\_\_\_ be glad to see you when you have - n't got \_\_\_\_\_ a prayer. \_\_\_\_\_ But

*a tempo* (F) (G) (C) (Am) (F) (G) (C)

boy you got a prayer in Mem - phis...

(Am) (F) *Verse:* (G) (C) (Am) (F) (G) (C)

Now, Mu - ri - el plays pi - a - no ev - 'ry Fri - day at the Hol - ly - wood.

(Am) (F) *3* (G) (C) (Am) (F) (G) (C) (Am) **F2** **G7sus** **C**

— And they brought me down to see her, and they asked me if I would do a lit - tle num -

**Am7** **F2** **G7sus** **C** **Am7** **F2** **G7sus** **C** **Am7**

- ber. And I sang with all my might. She said, "Tell me, are you a Christ - ian, child?" And I said,

**F2** *3* **N.C.** **C** **F** **G** **C** **Am**

"Ma'am, I am \_\_\_\_\_ to - night." Walk - ing in Mem - phis, I was walk - ing with my

**F** **G** **C** **Am** **F** **G** **C** **Am** **F** **C/E** **Dm** **C**

feet ten feet off of Beale. Walk - ing in Mem - phis, but do I real - ly feel the way I feel? —

**Am** *11* **F** **G** **Csus** (G) (C) (Am) (F)

— Walk - ing in Mem - feel the way I feel? —

(G) (C) (Am) (F) (G) (C) (Am) (F)

Put on my blue suede shoes and I

(G) (C) (Am) (F) (G) (C) (Am) (F) (G) (C)

board - ed the plane. Touched down in the land of the Del - ta Blues in the mid - dle of the pour - ing rain.

(Am) (F) (G) (C) **Am** **F** **G**

Touched down *rit.* in the land of the Del - ta Blues in the mid - dle of the pour - ing

**Tempo I** (F) (G) (C) (Am) (F) (G) (C)

rain.

(Am) (F) (G) (C) (Am) **F** **G** **C**

# WASTED DAYS AND WASTED NIGHTS

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Words and Music by  
WAYNE M. DUNCAN  
FREDDY FENDER

**Moderately** (♩ = ½) **N.C.**

Wast-ed days and wast-ed nights I have left for you be - hind, for you don't be-long to  
you when I know that you're not true? And why should I call your

me; your heart be - longs to some-one else. Why should I keep lov - ing blame for mak-ing me  
name when you're the

blue? Don't you re - mem-ber the day that you went a-way and left me? I was so

lone-ly, prayed for you on - ly, my love. Why should I keep lov-ing you when I know that you're not

true? And why should I call your name when you're the blame for mak-ing me blue?

# 'WAY DOWN YONDER IN NEW ORLEANS

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Words and Music by  
HENRY CREAMER and  
J. TURNER LAYTON

**Moderate bounce** (♩ = ½) **Chorus:**

Way down yon - der in New Or - leans, in the land of dream-y scenes, there's a gar-den of

E - den, that's what I mean. Cre-ole ba - bies with flash-ing eyes soft - ly whis-per with

ten-der sighs, "Stop! Oh, won't you give your la - dy fair a lit - tle smile?" Stop! You bet your

life you'll lin-ger there a lit - tle while. { There is heav - en right here on earth with those beau - ti - ful  
They've got an - gels right here on earth wear-ing lit - tle blue

queens, } way down yon - der in New Or - leans. leans.



From the Original Motion Picture Soundtrack "YENTL"  
**THE WAY HE MAKES ME FEEL**

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Lyrics by ALAN and MARILYN BERGMAN  
 Music by MICHEL LEGRAND

Slowly, with expression

Dm Dm/C# Dm/C Bm7(b5) Bbmaj7 Gm7 Ebmaj7

There's no chill, and yet I shiv-er. There's no flame and yet I burn. I'm not sure what I'm a - fraid of and yet I'm  
 (feel.) (2nd time instrumental.)

A7sus A7 Dm Dm/C# F/C Bm7(b5) Am/E Bm7/E Amaj7

trem - b'ling. There's no storm yet I hear thun-der, and I'm breath-less; why, I won-der? Weak one mo-ment, then the next I'm fine. —

D6/A Bdim7/A Asus Amaj7

(end instr.) { I feel as if I'm fall - ing ev - 'ry time I close my eyes, and flow - ing through my bod - y is a  
 Oh, why is it that ev - 'ry time I close my eyes he's there, the wa - ter shin - ing on his skin, the

Dmaj7 G#m7(b5) C#7sus C#7 F#m9 F9(#5) F#m/E F7(#5)/E

riv - er of sur-prise. Feel-ings are a - wak - en - ing I hard - ly re - cog - nize as mine! —  
 sun - light in his hair? And all the while I'm think - ing things that I can nev - er share with him. —

Dm Dm/C# Dm7/C Bm7(b5) Bbmaj7 G9

What are all these new sen - sa - tions? What's the se - cret they re - veal? I'm not sure I un - der - stand, but I  
 I'm a bun - dle of con - fu - sion, yet it has a strange ap - peal. Did it all be - gin with him and the

1. D.C. 112.

Bbmaj7 A7sus Bbmaj7 A7sus Dm Dm7/C Bbmaj7 F/A A7 Dm

like the way I way he makes me feel? — I like the way he makes me feel.

**WE GATHER TOGETHER TO ASK THE LORD'S BLESSING**  
 (Prayer of Thanksgiving)

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TRADITIONAL

With expression

D G/D D Em7 /F# A7 D A/C#

We gath - er to - geth - er to ask the Lord's bless - ing. He chas - tens and  
 side us, to guide us, our God with us join - ing, or - dain - ing, main -  
 all do ex - tol Thee, Thou lead - er tri - um - phant, and pray that Thou

Bm7 E7 A Bm/D E7 A A7 D/A D/F# Em7 A7

has - tens His will to make known. The wick - ed op - press - ing now cease — from dis -  
 tain - ing His king - dom di - vine. So from the be - gin - ning the fight — we were  
 still our de - fend - er wilt be. Let Thy con - gre - ga - tion es - cape — tri - bu -

D D7 G/B G A/C# A D Em7 A7 D 1.2. 13. D

treas - ing. Sing prais - es to His name: — He for - gets not His own. Be - free!  
 win - ing. Thou Lord, wast at our side; — all glo - ry be thine. We  
 la - tion. Thy name be ev - er praised! — O Lord, make us



# THE WAY YOU DO THE THINGS YOU DO

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Words and Music by  
WILLIAM "SMOKEY" ROBINSON  
and ROBERT ROGERS

Moderately bright shuffle (♩ = ♪♩)

G C/G G C/G G C/G G C/G G C/G G C/G

You got a smile so bright! — you know you could've been a can - dle.  
you know you could've been a flow - er.

G C/G G C/G G C/G G C/G G C/G G C/G G C/G

I'm hold - ing you so tight, — you know you could've been a han - dle.  
If good looks caused a min - ute you know that you could be an hour. —

G C/G G C/G C F/C C F/C C F/C C F/C G C/G G C/G

The way you swept me off my feet, — you know you could've been a broom. —  
The way you stole my heart, you know you could've been a cool crook.

G C/G G C/G G C/G G C/G G C/G G C/G G C/G

The way you smell so sweet, — you know you could've been some per - fume. —  
And ba - by, you're so smart, — you know you could've been a school book. — }

D C D C

Well, — you could've been an - y - thing that you want-ed to, and I can tell — the way you do the things you

G C/G G C/G G C/G G C/G G C/G G C/G

do, — ah, ba - by. As pret - ty as you are, — - by yeah. —

# WHEN I GROW TOO OLD TO DREAM

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Lyric by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

Slowly

F Gm7 C7 F F7 B♭ C7

When I grow too old to dream, I'll have you to re - mem - ber. When I grow too

F Dm F/C C7 F Am Gm F

old to dream, your love will live in my heart. — So kiss me, my sweet, — and so

A7 Dm F7 B♭ C7 F Dm D♭7 F/C C7 F

let us part. — And when I grow too old to dream, that kiss will live in my heart. —

From the Tri-Star Pictures Feature Film, "Hook"  
**WE DON'T WANNA GROW UP**

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Lyrics by LESLIE BRICUSSE  
 Music by JOHN WILLIAMS

Moderately (♩ = 3/4)

Chords: C, Dm7, G7, C, F, C, F, F#, G, C, Dm7, C/E, F, F#, G, F, F#, G, C, F, C, F, F#, G, C, Dm7, C/E, F, D#dim7, Em, F, F#, G7, Gdim7, G7, Gdim7, G7, Gdim7, G7, C, F, C, F, F#, G, C, Dm7, C/E, F, Dm7, G7, C, Dm, C#dim7, Dm, C, Cdim7, C, Dm7, G7, C.

We wan-na be like Pe-ter Pan, we don't wan-na grow up! Wan-na stay kids as long as we can,  
 that's our plan! Pret-ty neat plan!! Then when it's time to be a man, we're not gon-na show up! Gon-na stay kids like  
 we be-gan, just like Pe-ter Pan! Be-in' a man means you got-ta show up for work each day in a shirt an' a tie!  
 Be-in' grown up means you got-ta call up your friends and say, "Can't stay! Got-ta fly!" Yuck! We got an e-ven  
 neat-er plan, sit down and lis-ten up. We all ought-a be like Pe-ter Pan, we don't wan-na grow  
 up! We nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev-er wan-na grow up! Yuck!

**WHEN IRISH EYES ARE SMILING**

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Words by CHAUNCEY OLCOTT & GEO. GRAFF JR.  
 Music by ERNEST R. BALL

Moderately, with expression

Chords: D, D/F#, G, D, G, D, B7, E7, A7, D, D/F#, G, D, G, G#dim, D/A, B7, E7, A7, D, A7, D.

When I-rish eyes are smil-ing, sure it's like a morn in Spring. In the  
 lift of I-rish laugh-ter, you can hear the an-gels sing. When I-rish  
 hearts are hap-py, all the world seems bright and gay. And when I-rish eyes are  
 smil-ing, sure they steal your heart a-way. When way.

## WE HAD IT ALL

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Words and Music by  
TROY SEALS and  
DONNIE FRITTS

Moderately Verses 1 & 2:

1. I can hear the wind a - blow - ing in my mind, just the way it  
mem - ber how I used to touch your hair, while reach - ing for the

used to sound - through the Geor - gia pines, and you were there to an - swer when I called -  
feel - ing that was al - ways there. You were the best thing in my life I can re - call.

You and me, Lord knows, we had it all. 2. Re - all.

Chorus:

I know that we can nev - er live those times a - gain, so I let my dreams take me

back to where we've been; then I'll stay there with you just as long as I can.

Oh, it was so good, oh, it was so good, oh, it was so good,

Verses 3:

when I was your man. 3. And I'll nev - er stop be - liev - ing in your smile,

e - ven though you did - n't stay, it was all worth while. You were the best thing in my

life I can re - call, you and me, we had it all.



# WE THREE KINGS OF ORIENT ARE

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Words and Music by  
JOHN HENRY HOPKINS

Moderately

Em B7 Em B7

1. We three kings of O - ri - ent are, bear - ing gifts we tra - verse a -  
2. Born a King on Beth - le - hem's plain, gold I bring to crown Him a -  
3. Frank - in - cense to of - fer have I, in - cense owns a De - i - ty  
4. Myrrh is mine, its bit - ter per - fume, breathes of life of gath - er - ing  
5. Glo - rious now be - hold Him a - rise, King and God and Sac - ri -

Em D G G/B D7/A G Am Em/B B Em

far, field and foun - tain, moor and moun - tain, fol - low - ing yon - der star.  
gain, King for - ev - er, ceas - ing nev - er, o - ver us all to reign.  
nigh. Pray'r and prais - ing, all men rais - ing, wor - ship Him, God most high.  
gloom; sor - row - ing, sigh - ing, bleed - ing, dy - ing, sealed in the stone - cold tomb.  
fice. Al - le - lu - ia, al - le - lu - ia, Earth — to heav'n re - plies.

D G C G C G

O, — star of won - der, star of night, star with roy - al beau - ty bright;

Em D G C G D G C

west - ward lead - ing still pro - ceed - ing, guide us to Thy per - fect light. light.

# WE WISH YOU A MERRY CHRISTMAS

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TRADITIONAL

Brightly, with spirit

G C E7 A7 D7

1. We wish you a Mer - ry Christ - mas; we wish you a Mer - ry Christ - mas; we  
bring us a fig - gy pud - ding; oh, bring us a fig - gy pud - ding; oh,  
won't go un - til we've got some; we won't go un - til we've got some; we

G7 C G Am D7 G D

wish you a Mer - ry Christ - mas and a Hap - py New Year. } Good tid - ings to you wher -  
bring us a fig - gy pud - ding and a cup of good cheer. }  
won't go un - til we've got some, so bring some out here. }

G/B D/A A D G Am D7

ev - er you are; good tid - ings for Christ - mas and a Hap - py New Year. { 2. Oh, Year. We wish you a Mer - ry  
F# E D A B A A D D D D E A F# A { 3. We

C E7 A7 D7 G7 C G Am D7 G

Christ - mas; we wish you a Mer - ry Christ - mas; we wish you a Mer - ry Christ - mas and a Hap - py New Year.

# WEDDING MARCH

(from "A Midsummer Night's Dream")

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FELIX MENDELSSOHN

Brightly

# WE'VE ONLY JUST BEGUN

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Lyric by PAUL WILLIAMS  
Music by ROGER NICHOLS

Slowly

# WEEKEND IN NEW ENGLAND

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Words and Music by  
RANDY EDELMAN

**Moderately**

*Verse:*

1. Last night I said good-bye; now it seems years. I'm back in the cit-y where  
2. Time in New Eng-land took me a-way to long rock-y beach-es and

noth-ing is clear but thoughts of me hold-ing you, bring-ing us near. And tell me,  
you by the bay. We start-ed a sto-ry whose end must now wait.

*Chorus:*

when will our eyes meet? When can I touch you? When will this strong yearn-ing end? And

when will I hold you a-gain? gain? I

*Bridge:*

feel the change com-in', I feel the wind blow. I feel brave and dar-ing, I feel my blood flow.

With you, I could bring out all the love that I have. With you, there's a

heav-en, so earth ain't so bad. And tell me, when will our

eyes meet? When can I touch you? When will this strong yearn-ing end? And when will I

hold you a-gain, a-gain?



From the M-G-M Picture "THE WIZARD OF OZ"

## WE'RE OFF TO SEE THE WIZARD

(The Wonderful Wizard of Oz)

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Lyrics by E.Y. HARBURG  
Music by HAROLD ARLEN

Moderate march

Chorus:

Whistle

## WHEN I TAKE MY SUGAR TO TEA

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Words and Music by SAMMY FAIR,  
IRVING KAHAL and PIERRE NORMAN

Dixieland swing (♩ =  $\frac{3}{4}$ )

From the United Artists Motion Picture "THE HAPPY ENDING"

## WHAT ARE YOU DOING THE REST OF YOUR LIFE?

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Lyrics by ALAN and MARILYN BERGMAN  
Music by MICHEL LEGRAND

*Slowly*

Am Am/G# Am/G Am/F# Fmaj7

What are you do - ing the rest of your life, \_\_\_\_\_ north and south and east and west of your life? \_\_\_\_\_ I have on - ly one re -  
time of your days, \_\_\_\_\_ all the nick - els and the dimes of your days. \_\_\_\_\_ Let the rea - sons and the  
deep in your eyes, \_\_\_\_\_ in the world of love you keep in your eyes, \_\_\_\_\_ I'll a - wa - ken what's a -

*To Coda* ☺ 1. 2.

Dm7 Bm7(b5) Bm7/E E7 Bm7(b5) E7 Amaj7 A

quest of your life: \_\_\_\_\_ that you spend it all with me! \_\_\_\_\_ All the sea - sons and the \_\_\_\_\_ all be - gin and end with me. I want to  
rhymes of your days \_\_\_\_\_  
sleep in your eyes. \_\_\_\_\_

Bm7(b5) E9 Amaj7 Bm7(b5) E9 Amaj7 Abm7 Db7(b9) Gbmaj7

see your face in ev - ry kind of light, in fields of dawn and for - ests of the night. And when you stand be - fore the can - dles on a cake, oh, let me be the

Gm7 C7(b9) Fmaj9 *D.S. al Coda* ☺ *Coda* Bm7(b5) Bm7/E E7 F6

one to hear the si - lent wish you make! Those to - mor - rows wait - ing \_\_\_\_\_ It may take a kiss or two! \_\_\_\_\_ Through all of my life, \_\_\_\_\_

Bm7(b5) E9 Fmaj7 F7(b5) Am/E Bm7 E7(b5) E7 Am

\_\_\_\_\_ sum - mer, win - ter, spring and fall of my life, \_\_\_\_\_ all I ev - er will re - call of my life is all of my life with you! \_\_\_\_\_

## WHAT'S NEW

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Words by JOHNNY BURKE  
Music by BOB HAGGART

*Slowly*

C6 Am7 Bbm7 3 Eb7 Abmaj7 Fm7 Dm7(b5) G7(b9) Cm6 Am7(b5)

What's new? \_\_\_\_\_ How is the world treat - ing you? \_\_\_\_\_ You have - n't changed a bit;  
\_\_\_\_\_ How did that ro - mance come through? \_\_\_\_\_ We have - n't met since then.

1. 2.

Dm7(b5) G7(b9) C Am7 Dm7 G7(b5) Gm7 G7(b5) F6 Dm7 Ebm7 3 Ab7 Dbmaj7 Bbm7

love - ly as ev - er, I must ad - mit. \_\_\_\_\_ What's new? \_\_\_\_\_ What's new? \_\_\_\_\_ Prob - a - bly I'm bor - ing you, \_\_\_\_\_  
Gee! But it's nice to see you a - gain. \_\_\_\_\_

Gm7(b5) C7(b9) Fm7 Dm7(b5) Gm7(b5) C7(b9) Fm6 Dm7(b5) G7 Db9 C6 Am7

\_\_\_\_\_ but see - ing you is grand, and you were sweet to of - fer your hand. \_\_\_\_\_ I un - der - stand, \_\_\_\_\_ a - dieu!

Bbm7 3 Eb7 Abmaj7 Fm7 Dm7(b5) G7(b9) Cm6 Am7(b5) Dm7(b5) G7(b9) C F9 C6/9

Par - don my ask - ing what's new. \_\_\_\_\_ Of course you could - n't know, I have - n't changed, I still love you so. \_\_\_\_\_



# WHAT BECOMES OF THE BROKEN-HEARTED

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Words and Music by  
JAMES DEAN, PAUL RISER  
and WILLIAM WEATHERSPOON

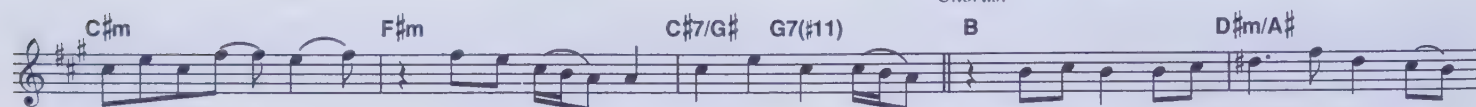
Moderate rock

Verse:

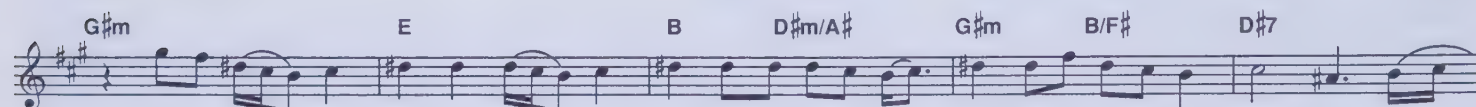


1. As I walk this land with bro - ken dreams, I have vi-sions of man-y things. Hap-pi-ness is

Chorus:

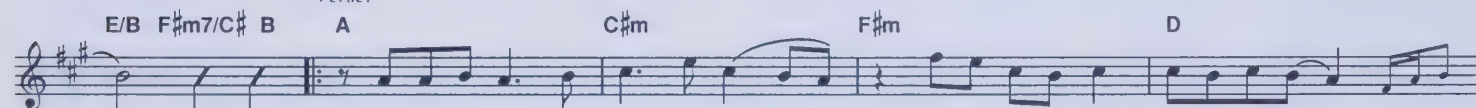


just an il - lu - sion filled with sad - ness and con - fu - sion. What be-comes of the bro - ken-heart - ed

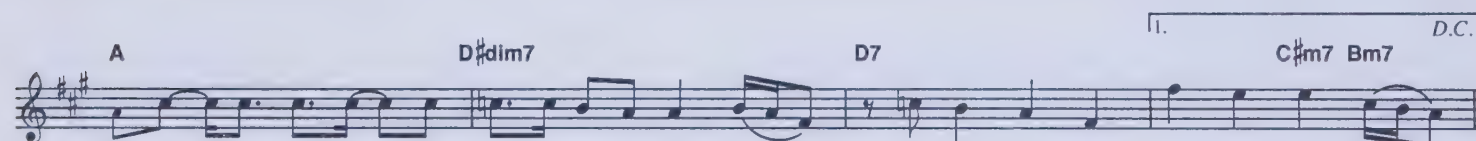


who had love that's now de - part - ed? I know I've got to find some kind of peace of mind. Help me, please.

Verse:



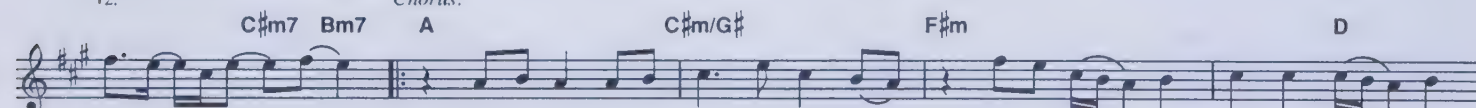
2. The roots of love grow all a - round, but for me they come tum-bl - in' down.



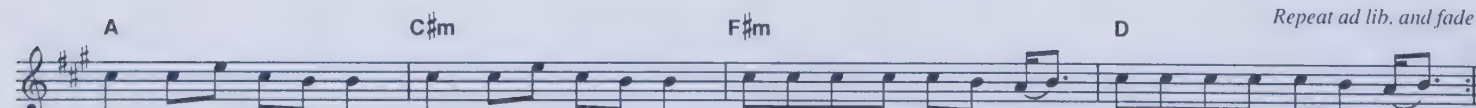
Ev - 'ry day, heart - aches grow a lit - tle stron - ger, I can't stand this pain much lon - ger.

2.

Chorus:



un - hap - py end - ing. What be-comes of the bro - ken-heart - ed who had love that's now de - part - ed?



I know I've got to find some kind of peace of mind. I'll be search-ing ev - 'ry - where just to find some-one who cares.

Repeat ad lib. and fade

Verse 3:

I walk in shadows, searching for light,  
Cold and alone, no comfort in sight.  
Hoping and praying for someone who cares,  
Always movin', but goin' nowhere.  
(To Chorus:)

Verse 4:

I'm searching though I don't succeed, no.  
For someone's love, there's a growing need.  
All is lost, there's no place for beginning,  
And all that's left is an unhappy ending.  
(To Chorus:)



# WHATEVER LOLA WANTS

(Lola Gets)

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Words and Music by  
RICHARD ADLER and JERRY ROSS

## Bolero

What-ev-er Lo - la wants, \_\_\_\_\_ Lo - la gets, \_\_\_\_\_ and lit-tle man, lit-tle Lo - la wants you.

Make up your mind to have \_\_\_\_\_ no re - grets. \_\_\_\_\_ Re - cline your-self, re - sign your-self, you're

through. \_\_\_\_\_ { I She'll } al - ways get what { I she'll } aim for, \_\_\_\_\_ and your heart and soul

is what { I she } came for. What-ev-er Lo - la wants, \_\_\_\_\_ Lo - la gets. \_\_\_\_\_ Take off your

coat, don't you know you can't win? You're no ex - cep - tion to the rule; { I'm she's } ir - re -

sist - i - ble, you fool, give in! \_\_\_\_\_ What-ev - er in! \_\_\_\_\_

# WHEN IT'S SPRINGTIME IN THE ROCKIES

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Words by MARY HALE WOOLSEY  
Music by ROBERT SAUER

## Moderately

When it's spring - time in the Rock - ies, \_\_\_\_\_ I am com - ing back to you, \_\_\_\_\_ lit - tle gain I'll say "I love you," \_\_\_\_\_ while the birds sing all the day, \_\_\_\_\_ when it's

sweet - heart of the moun - tains, \_\_\_\_\_ with your bon - ny eyes of blue. \_\_\_\_\_ Once a - Rock - ies, far a - way. \_\_\_\_\_ spring - time in the Rock - ies, \_\_\_\_\_ in the

## WHAT'S GOING ON

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Words and Music by  
MARVIN GAYE, AL CLEVELAND  
and RENALDO BENSON

**Moderately**  
**Verse:**

**Emaj7** **C#m7** **Emaj7**

1. Moth-er, moth-er, there's \_ too man-y of you cry-ing. Broth-er, broth-er, broth-er, \_ there's far too man-y

**C#m7** **F#m7** **A/B** **B13** **B7(#5)**

of you \_ dy - ing. You \_ know \_ we've got to find \_ a way \_ to bring some lov-in' here to - day, \_ yeah. \_\_\_\_\_

**Chorus:**

**B13** **B7(#5)** **F#m7** **A/B** **F#m7** **A/B** **F#m7**

yeah. \_\_\_\_\_ Pick-et lines \_ and pick-et signs, \_ don't pun-ish me with \_ bru - tal - i - ty. Talk to me so

**A/B** **B7(13)** **Emaj7** **C#m7** **Emaj7**

you can see, oh, what's go - ing on, \_ what's go - ing on, \_ yeah, what's go - ing on, \_ oh, what's

**C#m7** **Am9**

go - ing on. \_\_\_\_\_ Ah, \_ ah, ah, ah. \_ I \_ yi, yi, yi, \_ yi, yi, \_ yi, yi, \_ ya, ya, \_ ya.

(Play solo cue notes up 8va)

**A/B**

I \_ yi, yi, \_ yi, yi, \_ yi, ya, \_ ya, ya, \_ ya, ya, \_ ya. She

**1.** **B13** **B9(#5)** **B13** **B9(#5)** **D.C.** **2,3, etc.**

de doot, do \_ do de \_ doot. Ba do be \_ do be \_ do bu \_ bu bu \_ bu \_ do. \_ bu bu \_ bu bu \_ do.

**Verse 2:**

Father, father we don't need to escalate.  
You see, war is not the answer, for only love can conquer hate.  
You know, we've got to find a way to bring some lovin' here today.  
(To Chorus:)

**Verse 3:**

Father, father, everybody thinks we're wrong.  
Oh, but who are they to judge us simply because our hair is long?  
Oh, you know we've got to find a way to bring some understanding here today.  
(To Chorus:)

# WHAT'S LOVE GOT TO DO WITH IT

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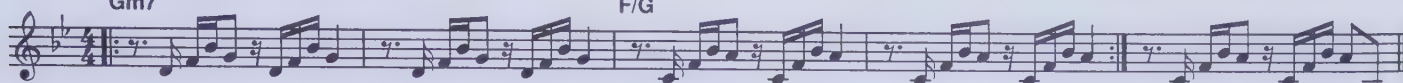
Words and Music by TERRY BRITTEN  
and GRAHAM LYLE

Moderate rock

Gm7

F/G

1. 2.



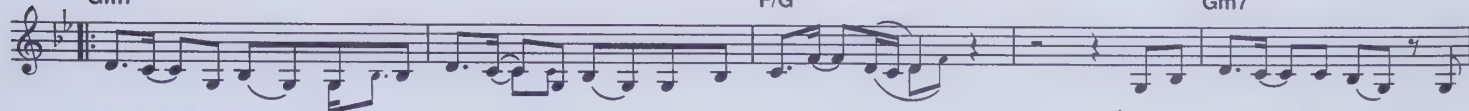
1. You

Verse:

Gm7

F/G

Gm7



must un - der-stand, \_ though the touch of \_ your hand \_ makes my pulse re - act; \_  
may seem \_ to you \_ that I'm act - ing \_ con - fused \_ when you're close to \_ me. \_

that it's on - ly \_ the thrill \_ of  
If I tend to \_ look dazed, \_ I

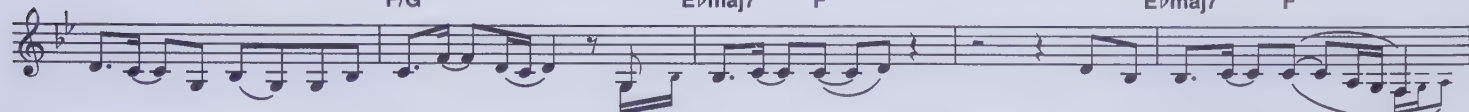
F/G

Ebmaj7

F

Ebmaj7

F



boy meet - ing girl \_ op - po - sites at - tract. \_  
read it \_ some - place; \_ I've got cause to \_ be. \_

It's phys - i - cal, \_  
There's a name for \_ it, \_

on - ly log - i - cal, \_  
there's a phrase that \_ fits. \_

Chorus:

Ebmaj7

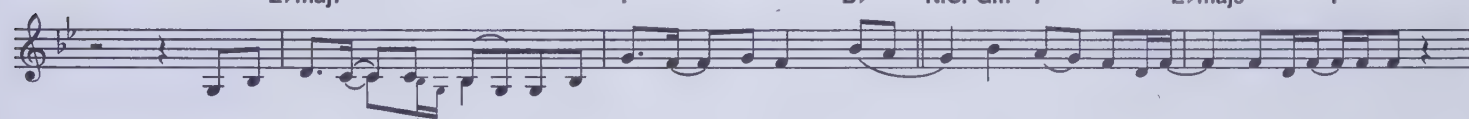
F

Bb

N.C. Gm F

Ebmaj9

F



you must try to \_ ig - nore \_ that it means more \_ than that. \_  
But what - ev - er \_ the \_ rea - son, you do it \_ for me. \_

Oh, \_ what's love \_ got to do, \_ got to do \_ with it?

N.C. Gm F

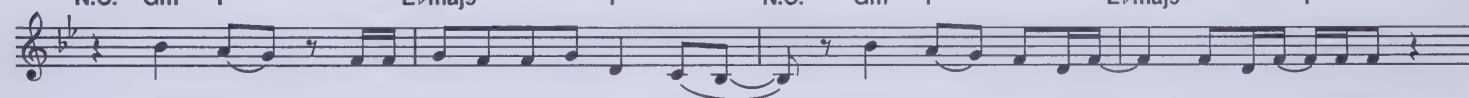
Ebmaj9

F

N.C. Gm F

Ebmaj9

F



What's love \_ but a sec - ond hand e - mo - tion? \_ What's love \_ got to do, \_ got to do \_ with it?

Gm

F

Ebmaj9

F

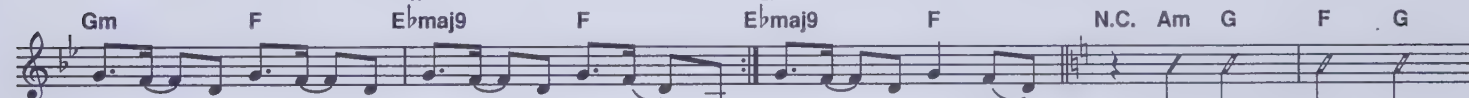
Ebmaj9

F

N.C. Am G

F

G



Who needs \_ a heart, when \_ a heart can \_ be bro - ken? \_ 2. It heart can \_ be bro - ken? \_

N.C. Am G

F

G

N.C. Am G

F

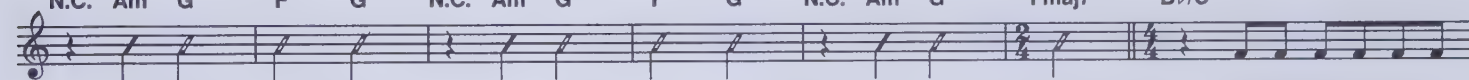
G

N.C. Am G

Fmaj7

Bridge:

Bb/C



I've been tak - ing on a

C

Bb/C

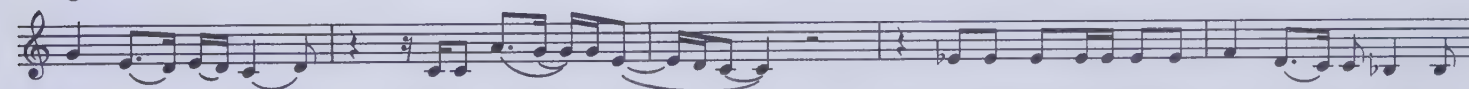
C

F

C

F

Bb/C



new di - rec - tion. \_

But I have \_ to say \_

I been think - ing a - bout my own pro - tec - tion. It

Gm7sus

C

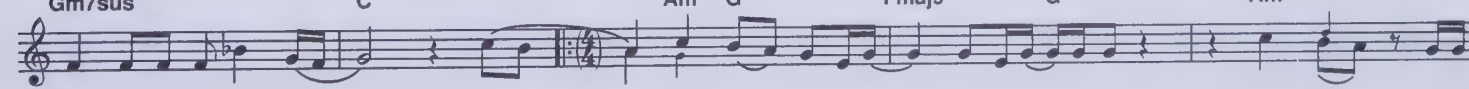
Am

G

Fmaj9

G

Am



scares me to feel this way. \_

Oh, \_ what's love \_ got to do, \_ got to do \_ with it?  
bro - ken?

{ What's love \_ but a  
What's love \_ but a

Repeat ad lib. and fade

Fmaj9

G

Am

G

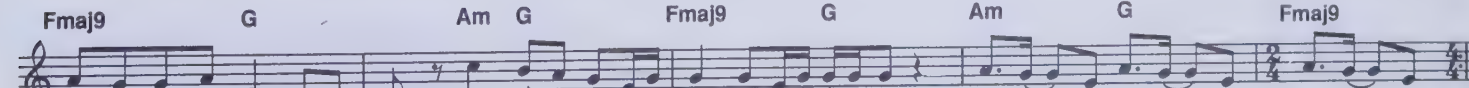
Fmaj9

G

Am

G

Fmaj9



sec - ond hand e - mo - tion? \_  
sweet old fash - ioned no - tion? \_

What's love \_ got to do, \_ got to do \_ with it?

Who needs \_ a heart when \_ a heart can \_ be



From the United Artists Motion Picture "WHAT'S NEW PUSSYCAT?"

## WHAT'S NEW PUSSYCAT?

Copyright © 1965 EMI U CATALOG INC.  
All Rights ReservedWords by HAL DAVID  
Music by BURT BACHARACHModerately  
Chorus:

Chorus: C F6 G6 C F6 G6

What's new Pus-sy-cat? Whoa! \_\_\_\_\_ What's new Pus-sy-cat? Whoa, \_\_\_\_\_

Verse: C D D7 G Bb

oh, \_\_\_\_\_ oh, \_\_\_\_\_

1. Pus - sy - cat, Pus - sy - cat, I've got flow - ers and lots of  
 2. Pus - sy - cat, Pus - sy - cat, you're so thrill - ing and I'm so  
 3. Pus - sy - cat, Pus - sy - cat, you're de - li - cious and if my

Ab

hours — to spend with you. So go and pow - der your cute lit - tle pus - sy - cat nose. \_\_\_\_\_  
 will - ing to care for you. So go and make up your big lit - tle pus - sy - cat eyes. \_\_\_\_\_  
 wish - es can all come true, I'll soon be kiss - ing your sweet lit - tle pus - sy - cat lips. \_\_\_\_\_

G Cmaj7 Bm7 Am7 D6 Bm7 Em7 Am7 D7

Pus - sy - cat, Pus - sy - cat, I love you, yes I do. \_\_\_\_\_ You and your pus - sy - cat nose. \_\_\_\_\_  
 Pus - sy - cat, Pus - sy - cat, I love you, yes I do. \_\_\_\_\_ You and your pus - sy - cat eyes. \_\_\_\_\_  
 Pus - sy - cat, Pus - sy - cat, I love you, yes I do. \_\_\_\_\_ You and your pus - sy - cat eyes. \_\_\_\_\_

D.C. 1. 3.

G Am7 D7 G Am7 D7 G

\_\_\_\_\_ You and your pus - sy - cat lips. \_\_\_\_\_ You and your pus - sy - cat nose. \_\_\_\_\_  
 \_\_\_\_\_ You and your pus - sy - cat eyes. \_\_\_\_\_

## WHEN JOHNNY COMES MARCHING HOME

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Exclusively published in the United States and Canada by MILLS MUSIC, INC.,  
c/o EMI MUSIC PUBLISHING All Rights ReservedWords and Music by  
LOUIS LAMBERT

With spirit

Gm Bb F Gm

1. When John - ny comes march - ing home a - gain, } we'll give him a hear - ty  
 old church bell will peal with joy, } to wel - come home our  
 rea - dy for the Ju - bi - lee; } we'll give him a he - ro's  
 love and friend - ship on that day, } their choic - est trea - sures

F Bb D Bb F

wel - come then. } The — men will cheer, and the boys will shout. The  
 dar - ling boy. } The — vil - lage lads — and las - sies gay. The  
 three times three. } The — lau - rel wreath — is rea - dy now, to  
 then dis - play. } And let each one — per - form some part, to

Gm D Bb F/C Gm/D D Gm D7 Gm Gm

la - dies, they — will all turn out. } And we'll all feel gay, when John - ny comes march - ing home. } 2. The home.  
 ro - ses they — will strew the way. } 3. Get  
 place up - on — his roy - al brow. } 4. Let  
 fill with joy — the war - rior's heart. }

# WHEN MY BLUE MOON TURNS TO GOLD AGAIN

Copyright © 1941 (Renewed 1968) by PEER INTERNATIONAL CORPORATION  
All Rights Reserved

Words and Music by  
WILEY WALKER and  
GENE SULLIVAN

**Moderato** Verse:

1. Mem - o - ries that lin - ger in my heart, mem - o - ries that make my heart grow cold.  
lips that used to thrill me so; your kiss - es were meant for on - ly me.  
cas - tles we built of dreams to - geth - er were the sweet - est stor - ies ev - er told.

— But some day they'll live a - gain, sweet - heart, and my blue moon a - gain will turn to gold.  
— In my dreams they live a - gain, sweet - heart, but my gol - den moon is just a mem - o - ry.  
— May - be we will live them all a - gain, and my blue moon a - gain will turn to gold. } When my

Chorus:

blue moon turns to gold a - gain, when the rain - bow turns the clouds a - way, when my

blue moon turns to gold a - gain, you'll be back in my arms to stay. 1. 2. D.S. 3. 3. The stay.

# WHEN MY SUGAR WALKS DOWN THE STREET

(All the Little Birdies Go Tweet, Tweet, Tweet)

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By GENE AUSTIN, JIMMY McHUGH  
and IRVING MILLS

**Moderately** (♩ = ♩)

Verse:

I know a thing or two and I'm tell - ing you, I've got a won - der - ful gal. She's got the cut - est smile, a mil - lion dol - lar style;  
I like my cof - fee sweet; ev - 'ry - thing I eat must have some su - gar on top. I'm tell - ing you the truth, I've got the sweet - est tooth;

she's such a won - der - ful pal. I just feel so hap - py 'cause I love her so. When she is by my side,  
I love a sweet lol - li - pop. Tell me what is sweet - er than a sweet, sweet kiss from some - one who can be,

I'm so filled with pride, I want the whole world to know. } When my su - gar walks down the street, all the lit - tle bird - ies go  
oh, so sweet to me; I want you all to know this. }

Chorus:

tweet, tweet, tweet. And in the ev - 'ning when the sun goes down, it's nev - er dark when she's a - round. She's so af - fec - tion - ate and I'll say this: that  
when she kiss - es me, I sure stay kissed. When my su - gar walks down the street the lit - tle bird - ies go tweet, tweet, tweet.



# WHEN SOMETHING IS WRONG WITH MY BABY

Copyright © 1966 PRONTO MUSIC/IRVING MUSIC (BMI)  
All Rights Reserved

Words and Music by  
ISAAC HAYES and  
DAVID PORTER

Moderately slow

Verse:

1. He: When some-thing is wrong \_ with my ba - by, \_\_\_\_\_ some-thing is wrong \_ with me. \_\_\_\_\_

And if I know \_ that she's wor - ried, \_\_\_\_\_ I know \_ I'd feel the same mis-er-y. \_\_\_\_\_

She: We've been \_ through \_ so much to-geth - er. \_\_\_\_\_ We \_ stand as one, that's what makes it bet - ter. \_\_\_\_\_

Both: When some-thing is wrong \_ with my ba - by \_\_\_\_\_ some-thing is wrong \_ with me. \_\_\_\_\_

me. \_\_\_\_\_ When some-thing is wrong \_ with my ba - by, \_\_\_\_\_

some-thing is wrong \_ with me. \_\_\_\_\_

Verse 2:

He: Just what she means to me now,  
Oh, you just wouldn't understand.  
People can say that she's no good,  
But ah, she's my woman and I know I'm her man.

She: And if he's got a problem,  
Oh, I know I got to help him solve'em.

Both: When something is wrong with my baby,  
Something is wrong with me.

# WHEN THE SAINTS GO MARCHING IN

Copyright © 1994 by BEAM ME UP MUSIC (ASCAP), c/o CPP/BELWIN, INC., Miami, FL 33014  
All Rights Reserved

By DAVE BARTHOLOMEW  
and ANTOINE DOMINO

Brightly

Oh, when the saints go march-ing in, oh, when the saints go march-ing in, dear Lord, I  
(Oh, when the) sun re - fuse to shine, (Oh, when the) sun re - fuse to shine, dear Lord, I  
(Oh, when they) crown Him Lord of all, (Oh, when they) crown Him Lord of all, dear Lord, I  
(Oh, when they) gath - er 'round the throne, (Oh, when they) gath - er 'round the throne, dear Lord, I

want to be in that num - ber, when the saints go march - ing in, 2. Oh, when the throne.  
want to be in that num - ber, when the sun re - fuse to shine, 3. Oh, when they  
want to be in that num - ber, when they crown Him Lord of all, 4. Oh, when they  
want to be in that num - ber, when they gath - er 'round the



# WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN' ALONG

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CALLICOON MUSIC, c/o the Songwriters Guide of America. All Rights Reserved

By HARRY WOODS

Moderately bright (♩ = 3/4)

When the red, red rob-in comes bob, bob, bob-bin' a - long, a - long, there'll be no more sob-bin' when he starts throb-bin' his  
old sweet song, Wake up, wake up you sleep - y head. Get up, get up, get out - of bed. Cheer up, cheer  
up, the sun - is red. Live, love, laugh and be hap - py. What if I've been blue? Now I'm walk-in' through fields of flow'rs.  
Rain may glis-ten but still I lis-ten for hours and hours. I'm just a kid a - gain do - in' what I did a - gain,  
sing - ing a song, when the red, red rob - in comes bob, bob, bob - bin' a - long.

# WHEN WILL I BE LOVED

Copyright © 1960 by ACUFF-ROSE MUSIC, INC.  
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Words and Music by  
PHIL EVERLY

Moderately bright rock shuffle (♩ = 3/4)

I've been cheat - ed, been mis - treat - ed. When will I be  
loved? 

I've been pushed down; -	I've been pushed 'round. -
I've been made blue; -	I've been lied to. -
I've been cheat - ed; -	I've been mis - treat - ed. -

  
When will I be loved? When I find a new man that I want for  
mine, he al - ways breaks my heart in two; it hap-pens ev - ery time.  
*freely*  
When will I be loved? Tell me when will I be loved?

# WHEN YOU WERE SWEET SIXTEEN

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Words and Music by  
JAMES THORNTON

**Moderately**

The musical score for 'When You Were Sweet Sixteen' is written in C major, 4/4 time. It consists of three staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef. The lyrics are: 'I love you as I nev - er loved be - fore since first I met you on the vil - lage'. The second staff continues the melody with the lyrics: 'green. Come to me or my dream of love is o'er. I love you as I loved you'. The third staff concludes the piece with the lyrics: 'when you were sweet, when you were sweet six - teen. I teen.' The score includes various chords such as C, Cmaj7, C7, C9(#5), F, A7, Dm, Dm7, G7, G9(#5), C#dim, Dm7, G7, C, Cmaj7, C7, C9(#5), F, A7, Dm, F, F#dim, C/G, Am7, D9, Dm7, Fm, C, C#dim, Dm7, G7, C, Fm6, and C.

From the TriStar Pictures Feature Film "HOOK"  

# WHEN YOU'RE ALONE

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Lyrics by LESLIE BRICUSSE  
Music by JOHN WILLIAMS

**Moderately**

The musical score for 'When You're Alone' is written in E major, 4/4 time. It consists of seven staves of music. The first staff begins with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is in the treble clef. The lyrics are: 'When you're all a - lone far a-way from home, there's a gift the an-gels send when you're a - lone. Ev-ry day must'. The second staff continues the melody with the lyrics: 'end, but the night's our friend. An-gels al-ways send a star when you're a - lone. At night when I'm a - lone, I'. The third staff continues with the lyrics: 'lie a-wake and won-der \_ which of them be - longs to me. Which one, I won-der? \_ And an-y star I choose watch-es o-ver'. The fourth staff continues with the lyrics: 'me. So, I know I'm not a-lone, when I'm here on my own. Is-n't that a won-der? When you're a - lone, you're not a -'. The fifth staff continues with the lyrics: 'lone, not real-ly a - lone. The stars are all my friends till the night-time ends. So, I know I'm not a-lone'. The sixth staff continues with the lyrics: 'when I'm here on my own. Is-n't that a won-der? When you're a - lone, you're not a - lone, not real-ly a - lone.' The score includes various chords such as E(2), F#m/E, E(2), D(2), E(2), E, Emaj9, F#m/E, C, Bm7, E(2), F#m/E, Emaj7, Bm7/E, Emaj7, F#m7/B, C(2), D, E(2), E, Emaj7, Amaj7, Emaj9, A6, E, Emaj7/B, Bm7, Emaj9, A6, E, Emaj7/B, C, E(2), E(2), E, Emaj7, Amaj7, Emaj9, A6, E, A6, Emaj9, Am, E, Bm7, E(2), Bm7, E(2), C, and E(2).

# WHEN YOU'RE SMILING

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Words and Music by MARK FISHER,  
 JOE GOODWIN and LARRY SHAY

**Moderately** **B $\flat$**  **B $\flat$ maj7** **G7** **Cm**

When you're smil - ing, \_\_\_\_ when you're smil - ing, \_\_\_\_ the whole world smiles with you. \_\_\_\_ When you're laugh-ing, \_\_\_\_ when you're

**Cm7** **F7** **F7(#5)** **B $\flat$**  **B $\flat$ 7** **E $\flat$**

laugh - ing, \_\_\_\_ the sun comes shin - ing thru. \_\_\_\_ But when you're cry - ing \_\_\_\_ you bring on the rain. \_\_\_\_ So stop your

**C7** **F7** **B $\flat$**  **G7** **Cm** **F7** **B $\flat$**

sigh - ing, \_\_\_\_ be hap-py a - gain. \_\_\_\_ Keep on smil - ing, \_\_\_\_ 'cause when you're smil - ing, \_\_\_\_ the whole world smiles with you. \_\_\_\_

# WHERE DID OUR LOVE GO

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Words and Music by  
 BRIAN HOLLAND, LAMONT DOZIER  
 and EDDIE HOLLAND

**Moderate rock shuffle** (♩ = ♩♩♩)

**Chorus**

**C** **G** **Dm7**

1.4.etc. Ba - by, ba - by, ba - by don't leave me, ooh, \_\_\_\_ please \_\_\_\_ don't leave me  
 2. Ba - by, ba - by, where \_\_\_\_ did our love go? Ooh, \_\_\_\_ don't you want me,  
 3. Ba - by, ba - by, where \_\_\_\_ did our love go, and all \_\_\_\_ of your prom-is - es

**G** **F6** **F** **C** **G**

all by my \_\_\_\_ self. \_\_\_\_ } I've \_\_\_\_ got this burn - in', burn - in', yearn - in' feel-in' in - side me, ooh, \_\_\_\_  
 don't you want me no more? \_\_\_\_ }  
 of a love for-ev-er - more? \_\_\_\_ }

**Dm7** **G** **F6** **F** **F6** **F**

\_\_\_\_ deep \_\_\_\_ in - side me, and it hurts \_\_\_\_ so bad. \_\_\_\_

**1.3. To Next Strain** **2.4.5. etc. Repeat and fade**

**1. You came \_\_\_\_ in - to my**  
**3. Be - fore \_\_\_\_ you won my**

**Verse:**

**C** **G** **Dm7**

heart (ba - by, ba - by) so ten - der - ly \_\_\_\_ with a burn-in' love \_\_\_\_ (ba - by, ba - by)  
 ren - der (ba - by, ba - by) so help - less - ly \_\_\_\_ you now want to leave, (ba - by, ba - by)  
 heart, (ba - by, ba - by) you were a per-fect guy. \_\_\_\_ But now that you got me (ba - by, ba - by)

**1.1.** **G** **F6** **F** **2.**

that stings \_\_\_\_ like a bee. \_\_\_\_ (ba - by, ba - by.) **2. Now \_\_\_\_ that I sur - ooh, you want to leave**

**G** **F6** **F** **G N.C.** **D.C.**

me, (ba - by, ba - by,) ooh, (ba - by, ba - by,) you wan-na leave me be - hind, \_\_\_\_ (ba - by, ba - by,) ooh, (ba - by, ba - by.)



# WHERE DO I GO?

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Galt MacDermot, Nat Shapiro, EMI U CATALOG INC.  
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Words by JAMES RADO and GEROME RAGNI  
Music by GALT MacDERMOT

**Moderately**

Where do I go? — Fol-low the riv - er. Where do I go? — Fol-low the gulls. Where is the some-thing.  
Where do I go? — Fol-low the chil-dren. Where do I go? — Fol-low their smiles. Is there an an - swer

where is the some-one that tells me why I live and die? — Fol-low the wind song, fol-low the thun-der.  
in their sweet fac - es that tells me why I live and die? —

Fol-low the ne - on in young lov - ers' eyes. Down to the gut - ter, — up to the glit-ter, in-to the cit - y where the truth lies. —

Where do I go? — Fol-low my heart-beat. Where do I go? — Fol-low my hand. Where will they lead me, and will I ev - er

dis-cov - er why I live and die? — I live and die. — I live and die.

# WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT

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Words by NAHUM TATE and NICHOLAS BRODY  
Music by GEORGE FREDERICK HANDEL

**Moderately**

1. While — shep-herds watched their flocks by — night, all — seat - ed on the — ground, — the — an - gel of the  
(2.) not!" said He, for might - y — dread had — seized their trou - bled — mind. — "Glad — tid - ings of great  
(3.) you in Da - vid's town this — day is — born of Da - vid's — line — the — Sav - iour who is  
(4.) heav'n-ly Babe you there shall — find to — hu - man view dis - played, — all — mean - ly wrapped in

Lord came — down. And — glo - ry shone a - round, — and glo - ry shone a - round. 2. "Fear — cease.  
joy I — bring to — you and all man - kind. — to you and all man - kind." 3. "To —  
Christ, the — Lord. And — this shall be the sign, — and this shall be the sign." 4. "The —  
swath - ing — bands, and — in a man - ger laid, — and in a man - ger laid." 5. Thus —

## Verse 5:

Thus spoke the Seraph and forthwith  
Appeared a shining throng  
Of angels praising God, who thus  
Addressed their joyful song,  
Addressed their joyful song.

## Verse 6:

All glory be to God on high,  
And to the earth be peace,  
Good will hence forth from heav'n to men,  
Begin and never cease,  
Begin and never cease.

# WHERE'S THE PLAYGROUND, SUSIE

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Words and Music by  
JIMMY WEBB

Moderately

Verse:

**C** **Dm/C** **Cmaj7** **F/C** **B<sup>b</sup>/C**

The end has come and found us here, with our toys scat-tered all a-round us here. The  
car-ou - sel has stopped us here; it twirled a time or two, and then it dropped us here. And

**C** **Dm/C** **Cmaj7**

puz - zle that we nev - er found an an - swer for But still asks us, dar - ling, just what all the  
still you're not con - tent with some - thing a - bout me. mer - ry - go - round can you ride

**F/C** **B<sup>b</sup>/C** **E<sup>b</sup>** **F/G** **C**

games are for. And here we stand in our box of sand. } Where's the play - ground,  
with - out me to take your hand? How would you stand?

Chorus:

**F6/9** **C** **Dm** **F/G** **C** **F6/9**

Su - sie? { You're the one who's sup-posed to know her way a-round. } Where's the play - ground, Su - sie? If I don't  
{ If I de-cide to let you go and play a-round. }

**C** **G** **F(9)** **F6/9** **F/G** **F/G** **C** **F6/9**

stay a-round, if I don't stay a-round. The Where's the play-ground Su - sie?

Repeat and fade

# THE WHIFFENPOOF SONG

(Baa! Baa! Baa!)

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Words by MEADE MINNIGERODE and GEORGE S. POMEROY

Revision by RUDY VALLEE

Special Lyrics by MOSS HART

Music by TOD B. GALLOWAY

**Moderately** **E<sup>b</sup>** **Edim** **B<sup>b</sup>7** **Fm7** **B<sup>b</sup>7** **E<sup>b</sup>**

We're poor lit - tle lambs who have lost our way; Baa! Baa! Baa! We're  
lit - tle black sheep who have gone a stray;

**E<sup>b</sup>** **Cm** **Fm7** **B<sup>b</sup>7** **B<sup>b</sup>+**

Baa! Baa! Baa! Gen - tle-men song - sters off on a spree, doom'd from here to e -

**Gm** **E<sup>b</sup>** **C7** **Fm** **B<sup>b</sup>7** **E<sup>b</sup>**

ter - ni - ty, Lord have mer - cy on such as we. Baa! Baa! Baa!

# WHILE STROLLING THROUGH THE PARK ONE DAY

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TRADITIONAL

Moderately (♩ =  $\text{♩}^3$ )

While \_ stroll-ing through the park one day, in the mer-ry month of May, I was tak-en by sur-prise, by a pair of ro-guish eyes. In a mo-ment, my poor heart was stole a - way. \_ A smile was all she gave to me. Of course, we were as hap-py as can be, Ah! I im - me-di-ate-ly raised my hat, and fi-nal-ly \_ she re - marked. I \_ nev-er shall for-get that \_ love-ly af-ter-noon, I \_ met her at the foun-tain in the park.

# THE WHITE CLIFFS OF DOVER

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Words by NAT BURTON  
Music by WALTER KENT

Moderately slow

There'll be blue - birds o - ver the white cliffs of Do - ver to - mor - row, just you wait and see. \_ There'll be love and laugh-ter and peace ev - er af - ter, to - mor - row, when the world is free. \_ The shep-herd will tend his sheep, the val - ley will bloom a - gain. And Jim-my will go to sleep in this own lit - tle room a - gain. There'll be blue - birds o - ver the white cliffs of Do - ver to - mor - row, just you wait and see. \_ There'll be see. \_



From the United Artists Motion Picture "THE THOMAS CROWN AFFAIR"  
**THE WINDMILLS OF YOUR MIND**

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Lyric by MARILYN and ALAN BERGMAN  
 Music by MICHEL LEGRAND

Moderately slow

Em B7

Round like a cir - cle in a spi - ral, like a wheel with - in a wheel, nev - er end - ing or be -  
 mind. Like a tun - nel that you fol - low to a tun - nel of its own, down a hol - low to a

Em E7 Am7

gin - ning on an ev - er spin - ning reel; like a snow - ball down a moun - tain or a car - ni - val bal - loon, like a car - ou - sel that's  
 cav - ern where the sun has nev - er shone; like a door that keeps re - volv - ing in a half for - got - ten dream, or the rip - ples from a

D7 Gmaj7 Cmaj7 F#m7(b5)

turn - ing run - ning rings a - round the moon. } Like a clock whose hands are sweep - ing past the min - utes of its face, and the world is like an  
 peb - ble some - one toss - es in a stream. }

B7 A#dim7 B7 Em

ap - ple whirl - ing si - lent - ly in space, like the cir - cles that you find in the wind - mills of your mind! Keys that jin - gle in your

Am7 D7 Gmaj7

pock - et, words that jan - gle in your head. Why did sum - mer go so quick - ly? Was it some - thing that you said? Lov - ers walk a - long a

G7 Cmaj7 F#7 Bm

shore and leave their foot - prints in the sand. Is the sound of dis - tant drum - ming just the fin - gers of your hand? Pic - tures hang - ing in a

E7 Am D7 Gmaj7

half - way and the frag - ment of a song; half re - mem - bered names and fac - es, but to whom do they be - long? When you knew that it was  
 (Girl) When you knew that it was

Cmaj7 F#m7(b5) B7 Em

o - ver you were sud - den - ly a - ware that the au - tumn leaves were turn - ing to the col - or of her hair! Like a cir - cle in a  
 o - ver in the au - tumn of good - byes, for a mo - ment you could not re - call the col - or of his eyes!

B7

spi - ral, like a wheel with - in a wheel, nev - er end - ing or be - gin - ning on an ev - er spin - ning

A#dim7 Em/B B7 Em

reel; as the im - ag - es un - wind, like the cir - cles that you find in the wind - mills of your mind.

# WHILE YOU SEE A CHANCE

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Lyrics by WILL JENNINGS  
Music by STEVE WINWOOD

Moderate rock

Stand up \_ in a clear \_ blue morn-ing, un-til \_ you see \_ what can be; \_ a - lone \_ in a cold \_ day dawn-ing,

are you \_ still free; \_ can \_ you be? \_

When some cold to - mor - row finds \_ you; when some sad old dream re - minds \_ you how the end - less road \_ un - winds \_  
When there's no one left \_ to leave \_ you; e - ven you don't quite be - lieve \_ you; that's when noth - ing can \_ de - ceive \_  
And that old, grey wind \_ is blow - ing; and there's noth - ing left worth know - ing; and it's time \_ you should \_ be go -

— you; } while you see \_ a chance, \_ take \_ it; find ro - mance, \_ fake \_ it; be - cause \_ it's all \_ on you. \_  
— you;  
— ing;

1. To Next Strain 2. D.C. al Coda

Don't you know \_ by now, \_ no one gives you an - y - thing; \_

and don't you won - der how you keep \_ on mov - ing \_ one more day, \_ your way?

⊕ Coda

While you see a chance, \_ take \_ it; find ro - mance. While you

Repeat ad lib. and fade

# WHISPERING

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Words and Music by  
JOHN SCHONBERGER, RICHARD COBURN  
and VINCENT ROSE

Moderately

Chords: C, B7, C, A7(#5), A7, D9, G7, C (1.), C/E, Ebdim, Dm7, G7, Dm7, G7(#5), Dm/F, A7/E, Dm, A7/C#, Dm7, Dm7(b5)/G, C

Whis - per - ing while you cud - dle near me, whis - per - ing so no one can  
whis - per - ing why you'll nev - er leave me, whis - per - ing why you'll nev - er

hear me; each lit - tle whis - per seems to cheer me. I know it's  
grieve me; whis - per and say that you be - lieve me.

1.  
true. There's no one dear, but you. You're Whis - per - ing that I love you.

2.  
true. There's no one dear, but you. You're Whis - per - ing that I love you.

# WHO'LL STOP THE RAIN

Copyright © 1969 by JONDORA MUSIC  
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J.C. FOGERTY

Moderately

Verse:

Chords: G, C, G, C, G, C, G, C, D, Em, G, G, Em

1. Long as I re - mem - ber, the rain been com-in' down. Clouds of mys - t'ry pour - in', con -

fus - ion on the ground. Good men through the ag - es, try-in' to find the sun, and I won - der,

1. still I won - der, who'll stop the rain? 2. still I won - der, who'll stop the rain?

3. still I won - der, who'll stop the rain? Repeat and fade

Verse 2:

I went down Virginia, seekin' shelter from the storm.  
Caught up in the fable, I watched the tower grow.  
Five year plans and new deals wrapped in golden chains,  
And I wonder, still I wonder, who'll stop the rain?

Verse 3:

Heard the singers playin'; how we cheered for more.  
The crowd had rushed together, tryin' to keep warm.  
Still the rain kept pourin', fallin' on my ears.  
And I wonder, still I wonder, who'll stop the rain?



# WHO'S SORRY NOW

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Words by  
BERT KALMAR and HARRY RUBY  
Music by TED SNYDER

**Moderately**

**B $\flat$**  **D7** **G+** **G7** **D7** **G7** **C7**

Who's sor - ry now? Who's sor - ry now? Whose heart is ach - ing for break - ing each vow?

**F7** **B $\flat$**  **Bdim7** **F/C** **C7** **F7** **Cm7** **Cm7(b5)** **F7** **Cm7** **F7**

Who's sad and blue? Who's cry - ing too? Just like I cried o - ver you. \_\_\_\_\_

**B $\flat$**  **D7** **G+** **G7** **G+** **G7** **Cm** **G7**

Right to the end, just like a friend, I tried to warn you some - how. \_\_\_\_\_

**Cm** **Cm7(b5)** **B $\flat$**  **G7** **C7** **Cm7(b5)** **F7** **B $\flat$**  **E $\flat$**  **E $\flat$ m** **B $\flat$**

You had your way, now you must pay. I'm glad that you're sor - ry now. \_\_\_\_\_

# WICHITA LINEMAN

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Words and Music by  
JIMMY WEBB

**Moderately**

**B $\flat$ maj9** **Am7** **Dm7** **Fsus/C**

1. I am a line - man for the coun - ty, \_\_\_\_\_ and I drive the main road, \_\_\_\_\_  
ca - tion, \_\_\_\_\_ but it don't look like rain. \_\_\_\_\_ And

**Dm7** **Am7** **G** **D**

search-in' in the sun for an - oth - er o - ver - load. \_\_\_\_\_ I hear you sing - in' in the  
if it snows, that stretch down south will nev - er stand the strain. \_\_\_\_\_ And I need you more than

**C6/9** **G/B** **Gm/B $\flat$**  **D/A**

wires; \_\_\_\_\_ I can hear you through the whine. \_\_\_\_\_ } And the Wi - chi - ta line - man \_\_\_\_\_  
want you, \_\_\_\_\_ and I want you for all time. \_\_\_\_\_ }

**G/A** **B $\flat$ maj7** **C2** **B $\flat$ maj7**

is still on the line. \_\_\_\_\_

**Gm7/C** **B $\flat$ maj7** **C2** **D**

2. You know I need a small va -

# WHY DON'T YOU LOVE ME

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Words and Music by  
HANK WILLIAMS

Moderately

**F** **C7**

Well, why don't you love me like you used to do? — How come you treat me like a worn out shoe? — My  
why don't you be just like you used to be? — How come you find so man - y faults with me? —

**F** **Bb** **F** **C7** **F** **Bb**

hair's still curl - y and my eyes are still blue. } Why don't you love me like you used to do? — Ain't had no lov-in' like a hug-gin' and a  
Some-body's changed so let me give you a clue. }

**C7** **F** **C7**

kiss-in' in a long, long while. — We don't get near-er or fur-ther or clos-er than a coun - try mile. —

**F** **C7**

{ Why don't you spark me like you used to do — and say sweet noth - ings like you used to coo? — I'm the  
{ Why don't you say the things you used to say? — What makes you treat me like a piece of clay? — My

**F** **Bb** **F** **C7** **F** **C7** **F**

same old trou - ble that you've al-ways been thru. } So why don't you love me like you used to do? — Well, used to do? —  
hair's still curl - y and my eyes are still blue. }

# WILL IT GO 'ROUND IN CIRCLES

Words and Music by  
BILLY PRESTON and  
BRUCE FISHER

Moderate rock

Verse:

**Ab Db Ab Db** **Ab** **Cb Db Ab** **Cb Db**

1. I've got a song — I ain't got no mel-o - dy — how'm I gon-na sing it to my friends. —  
2. I've got a sto - ry ain't got no mor-al, — let the bad guy win every once in a while.

**Ab** **Cb Db Ab** **F Gb G**

I've got a song — I ain't got no mel-o - dy — how'm I gon-na sing it to my friends. — } Will it go 'round in  
I've got a sto - ry ain't got no mor-al, — let the bad guy win every once in a while. }

**Chorus:**

**Ab7 Db Ab7 Db Ab7 Db Ab7 Db Ab7 Db**

cir-cles? Will it fly high like a bird up in the sky? — Will it go 'round in cir-cles?

**Ab7 Db Ab7 Db Ab7 Db Ab7 Db** **F Gb G**

Will it fly high like a bird up in the sky? — Will it go 'round in



Dedicated to George Gershwin  
**WILLOW WEEP FOR ME**

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Words and Music by  
ANN RONELL

*Slowly* (♩ = ♩♩)

Wil-low weep for me, \_ wil-low weep for me, \_ Bend your branch-es green, \_ a - long the stream \_ that runs to sea, \_

Lis-ten to my plea, \_ lis-ten wil-low and weep for me, \_ Gone my lov-er's dream, \_ love-ly sum-mer dream, \_

Gone and left me here \_ to weep my tears \_ in - to the stream, \_ Sad as I can be, \_ hear me wil-low and weep for me, \_

Whis-per to the wind, \_ and say that love has sinned \_ to leave my heart a - break-ing and

mak-ing a moan, \_ Mur-mur to the night, \_ to hide her star-ry light, \_ so none will find me sigh-ing and

cry-ing all a-lone, \_ Oh, weep-ing wil-low tree, \_ weep, in sym-pa-thy, \_ Bend your branch-es down \_ a - long the ground \_

\_ and cov-er me, \_ When the shad-ows fall, \_ bend, oh wil-low, and weep for me, \_

**WRAP YOUR TROUBLES IN DREAMS**

(And Dream Your Troubles Away)

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Words by TED KOEHLER and BILLY MOLL  
Music by HARRY BARRIS

*Moderate swing*

When skies are cloud-y and gray, they're on - ly gray for a day. So }  
til that sun-shine peeps through, there's on - ly one thing to do: just } wrap your trou-bles in dreams, and

dream your trou-bles a - way. Un - dream your trou-bles a - way. Your cas-tles may tum - ble; that's fate af - ter all, \_

Life's real-ly fun - ny that way. No use to grum - ble, just smile as they fall, \_ Weren't you king \_ for a day? Say,

just re - mem-ber that sun-shine al - ways fol-lows the rain. So wrap your trou-bles in dreams, and dream your trou-bles a - way.



# WINCHESTER CATHEDRAL

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Words and Music by  
GEOFF STEPHENS

Moderately

Win-ches-ter Cath-e - dral \_

you're bring-ing me down. \_ You stood and you watched as \_ my ba-by left town. \_ You could have done some-

- thing \_ but you did-n't try. \_ You did-n't do noth - ing: \_ you let her walk by.

Now ev-'ry-one knows \_ just how much \_ I need-ed that girl. \_ She would-n't have gone \_ far a - way \_ if on-ly you'd

start-ed ring-ing your bell. \_ Win-ches-ter Cath-e - dral \_ you're bring-ing me down. \_ You stood and you watched as \_

my ba-by left town. town.

# WINDY

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Words and Music by  
RUTHANN FRIEDMAN

Moderately bright rock

1. Who's peek-in' out from un - der a stair-way call - ing a name that's light - er than air? Who's bend - in' down to give \_

2,3.etc. Who's trip-pin' down the streets \_ of the cit - y smil - in' at ev - 'ry - bod - y she sees? Who's reach-ing out to cap -

- me a rain - bow? } Ev - 'ry - one knows it's Wind - y. - y. And Wind - y has

- ture a mo - ment? }

- y storm - y \_ eyes \_ that flash \_ at the sound of \_ lies. \_ And Wind - y has

wings to \_ fly \_ a - bove the clouds, \_ a - bove the clouds, \_ a - bove the clouds, \_ a - bove the clouds, \_

# WITCHCRAFT

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Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Moderate swing (♩ = 3♩)

F6/9 A<sup>b</sup>dim7 Gm7 C11 Fmaj7

Those fin-gers in my hair, \_ that sly come-hith-er stare \_ that strips my con-science bare, \_ it's witch-craft. \_\_\_\_\_

B<sup>b</sup> B<sup>b</sup>m Dm7(b5)/A<sup>b</sup> G7(♯5) Cmaj7 C7

And I've got no de-fense \_ for it; the heat is too in-tense \_ for it. What good would com-mon sense \_ for it do? \_\_\_\_\_ 'Cause \_ it's

Fmaj7 C11 Fmaj7 3 Bm7(b5) E7

witch - craft, \_ wick - ed witch - craft. \_ And \_ al - though I \_ know \_ it's strict-ly ta - boo, \_\_\_\_\_

Am Am(♯5) Am6 Am(♯5) Am Gm Gm(♯5) Gm7 C7 (F<sup>♯</sup>7)

when you a - rouse the need \_ in me, my heart says, "Yes, in - deed," in me. "Pro-ceed with what you're lead - ing me to!" \_\_\_\_\_

F6/9 A<sup>b</sup>dim7 Gm7 C11 F6/9 (G<sup>b</sup>7) F6/9

It's such an an-cient pitch, \_ but one I would-n't switch, \_ 'cause there's no nic-er witch \_ than you. \_\_\_\_\_

# WITH PEN IN HAND

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Words and Music by  
BOBBY GOLDSBORO

Moderately

C Cmaj7 Gm C7 F Fmaj7 Dm7 G7 C Bm

1. With pen \_ in hand, \_ you sign \_ your name. \_ To - day \_ at five, I'll be on \_ that train. \_ And you'll be free, and

Am Em G11 Dm7 G7 C Cmaj7 Gm C7 F

I will be a - lone, \_ so a - lone. \_ If you think we can find \_ the love we once knew, if you think I can't

Fmaj7 Dm7 G7 C Bm Am Em G11 Dm7 G7 1. 2. 3. C

make ev - 'ry - thing up to you, \_ then I'll be gone and you'll be on your own, \_ you'll be on your own. \_\_\_\_\_

Verse 2:

Can you take good care of Johnny?  
Can you take him to school everyday?  
Can you teach him how to catch a fish and keep all those bullies away?  
Hear what I say?  
Can you teach him how to whistle a tune?  
Can you tell him about the man in the moon?  
If you can do those things, then maybe he won't miss me,  
Maybe he won't miss me.

Verse 3:

And tonight as you lay in that big lonely bed,  
And you look at the pillow where I laid my head,  
With your heart on fire, will you have no desire to kiss me,  
And to hold me?  
And if you can forget the good times we had,  
If you think that the good times don't outweigh the bad,  
Then sign your name and I'll be on my way,  
I'll be on my way.



From the Columbia Picture "FAST BREAK"  
**WITH YOU I'M BORN AGAIN**

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Words by CAROL CONNORS  
 Music by DAVID SHIRE

Expressively

Chords: Em, Bm7, Cmaj7, Bm7, Am7, Am/B, B7(b9)

Come bring me — your soft-ness. — Com-fort me through all this mad-ness. — (Man:) Wom-an, don't you know with you I'm born a -  
 (Woman:) Ly - ing safe with-in your arms, I'm born a -

Chords: E(9)sus, E, Em(9), Bm7, Cmaj7, Bm7, Am7

gain? — } Come give me — your sweet-ness. — Now there's you, there is no weak-ness, — (Man:) Wom-an, don't you know with  
 gain. — } (Woman:) Ly - ing safe with-in your

Chords: A/B, B9, E(9)sus, E, Am7, Bm7, Cmaj9, Bm7, Am7, Bm7, Fmaj9, Em7

you I'm born a - gain? — } I was half not whole, in step with none. Reach-ing through this world in need of  
 arms, I'm born a - gain. — }

Chords: Dm9, Em(9), Bm7, Cmaj9, Bm7, Am7

one. Come show me — your kind - ness. — In your arms I know I'll find this. — (Man:) Wom-an, don't you know with  
 (Woman:) Ly - ing safe with-in your

Chords: Am/B, B7(b9), Em, Em/D, Cmaj7, A/B, B7, E(9)sus, E

you I'm born a - gain? — } Ly - ing safe with you I'm born a - gain. —  
 arms, I'm born a - gain. — }

Inspired by the Paramount Picture "WIVES AND LOVERS"

**WIVES AND LOVERS**  
 (Hey, Little Girl)

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Lyric by HAL DAVID  
 Music by BURT BACHARACH

Moderate jazz waltz (♩ = 3/4)

Chords: Bb9sus, Bb13, C9sus

Hey, lit-tle girl, comb your hair, fix your make-up; soon he will o-pen the door. — Don't think be-cause there's a  
 Day af-ter day, there are girls at the of - fice, and men will al-ways be men. — Don't send him off with your

Chords: C13, Cm7, F7(b9), Am7(b5), D7, Ebmaj7

ring on you fin-ger you need-n't try an - y - more. — } For wives should al-ways be lov-ers too. Run to his arms — the mo-ment  
 hair still in curl-ers; you may not see him a - gain. — }

Chords: D7sus, D7, Dbmaj7, C7sus, C7, C7sus, C7, Fm7

he — comes home to you. { I'm warn-ing } you. — here. — Hey, lit-tle girl, bet-ter wear some-thing pret-ty,  
 He's al - most }

Chords: Bb13, Eb6, Edim7 Fm7, Bb13

some - thing you'd wear to go to the cit - y. And dim all the lights, pour the wine, start the mu - sic; time to get

Chords: Eb6, Fm7, Bb13, Fm7, Bb13, Fm7, Bb13, Eb6

read - y for love. — Oh, time to get read-y, time to get read-y, time to get read-y for love. —



From the Musical Play "GREAT DAY"  
**WITHOUT A SONG**

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Lyrics by WILLIAM ROSE and EDWARD ELISCU  
 Music by VINCENT YOUMANS

*Slowly*

**Fmaj7 Bbmaj7/F Fmaj7 Bb**

With-out a song — the day would nev-er end. With-out a song — the road would nev-er bend. When things go  
 corn — would nev-er see a plow. That field of corn — would be de-sert-ed now. A dark-y's  
 know — what makes the rain to fall. I'll nev-er know — what makes the grass so tall. I on-ly

*To Coda* **F/C C7** 1. **F Dm Gm7 C7 C7(#5)** 2. **F Gm7 C7**

wrong — a man ain't got a friend, — with-out a song. That field of song.  
 born, — but he's no good no-how, — with-out a  
 know — there ain't no love at all, — with-out a

**F F7 Bb/D F7/C Bb F7/Eb Bb/D F7/C Bb C/Bb F/A Am E7/G# Am7/G**

I got my trou-bles and woe, but sure as I know the Jor-dan will roll, — I'll get a-long as

*D.S. al Coda* **D7/F# C/G G7 C F/C C9** *Coda* **F G7 Bbm F**

long as a song is strong in my soul. — I'll nev-er song. —

**WOMAN, WOMAN**

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Words and Music by  
 JIM GLASER and  
 JIMMY PAYNE

*Moderately slow*

*Verse:* **Bb Dm Eb F Bb Gm Cm F**

1. Some-thing's wrong be-tween us — that your laugh-ter can-not hide. And you're a-fraid to let your eyes meet  
 (2.) seen the way men look at — you when they think I don't see. And it hurts to have them think that you're that  
 (3.) wom-an wears a cer-tain — look when she is on the move. And the man can al-ways tell what's on her

**Bb Dm Eb Ebm**

mine. And late-ly when I love you, — I know you're not sat-is-fied. —  
 kind. And it's know-ing that you're look-ing back that's real-ly kill-ing me. —  
 mind. I hate to have to say it, — but their looks are o-ver you. —

*Chorus:* **Bb Dm Eb Dm Eb Dm**

Wom-an, woh, — wom-an, — have you got cheat-ing on your

1.2. **Cm F9 Bb Eb Bb Eb** *D.C.* 3.4. etc. **Cm F9** *Repeat ad lib. and fade*

mind, — on your mind? — 2. I've mind? — Oh. —  
 3. A

# WOMAN TO WOMAN

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Lyrics and Music by  
JAMES BANKS, EDDIE MARION  
and HENDERSON THIGPEN

Moderately

Verse:

Fmaj7

B♭maj7

Fmaj7



1.3. Wom-an to wom - an, \_  
2. Wom-an to wom - an, \_

if you've ev - er been in love \_  
I've just got to make you see, \_

then you know \_ how I  
woman to wom - an, that you

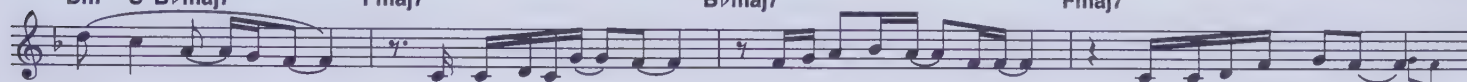
To Coda

Dm C B♭maj7

Fmaj7

B♭maj7

Fmaj7



feel. \_  
can't take him \_ from me. \_

And wom-an to wom - an, \_  
Wom-an to wom - an, \_

now if you were in \_ my shoes, \_  
now I just can't step a - side \_

would-n't you have done the \_  
and let you take \_ what is

1.

2.

Chorus:

B♭/C

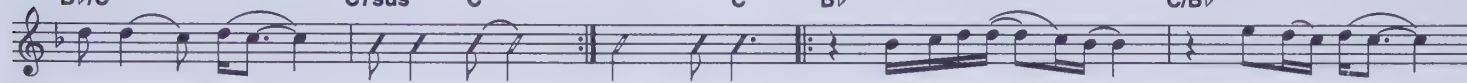
C7sus

C

C

B♭

C/B♭



same thing \_ too? \_  
right-ful - ly mine. \_

Wom-an to wom - an, \_ right or \_ wrong, \_

A7

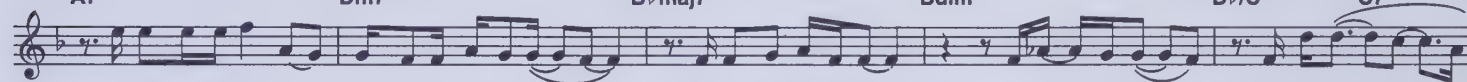
Dm7

B♭maj7

Bdim

B♭/C

C7



I ain't gon-na let you \_ break up my hap-py home. \_

I hope you un-der-stand, \_

I love \_ that man \_

and he's mine. \_

1.

2.

D.C. al Coda

C7sus

C7

Fmaj7

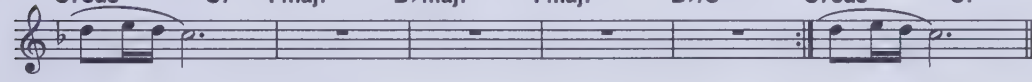
B♭maj7

Fmaj7

B♭/C

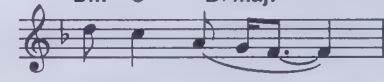
C7sus

C7



Coda

Dm C B♭maj7



same thing \_ too? \_

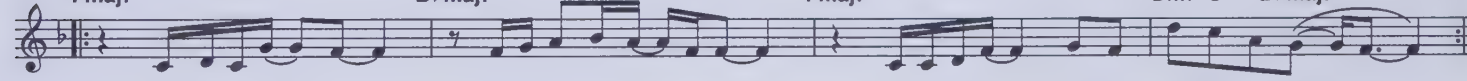
Repeat ad lib. and fade

Fmaj7

B♭maj7

Fmaj7

Dm7 C B♭maj7



Wom-an to wom - an, \_

now I just can't step a - side \_

and let you take \_ what is

right-ful - ly mine. \_

# YANKEE DOODLE

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TRADITIONAL

March tempo

Verse:

B♭

F7

B♭

F7

B♭

F7

B♭

F

B♭

F7

B♭

E♭

Cm

F7

B♭



1. Yan-kee Doo-dle went to town a - rid-ing on a po - ny, stuck a feath-er in his hat and called it mac-a - ro - ni.

Chorus:

E♭

B♭

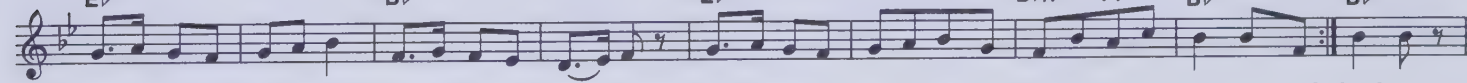
E♭

B♭/F

F7

B♭

B♭



Yan-kee Doo-dle, keep it up, Yan-kee Doo-dle Dan - dy. Mind the mu-sic and the step, and with the girls be hand - y. 2. And hand - y.

Verse 2:

Father and I went to camp  
Along with Captain Gooding.  
There we saw the men and boys  
As thick as hasty pudding. (To Chorus:)

Verse 3:

There was Captain Washington  
Upon a slapping stallion,  
Giving orders to his men,  
I guess there was a million. (To Chorus:)

Verse 4:

There we saw a thousand men  
As rich as Squire David.  
What they wasted every day,  
I wish it could be saved. (To Chorus:)

Verse 5:

There I saw a pumpkin shell  
As big as mother's basin.  
Everytime they touched it off,  
They scampered like the nation. (To Chorus:)



# WORDS GET IN THE WAY

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Words and Music by  
GLORIA ESTEFAN

## Rock ballad

### Verse:

1. I re - al - ize you're see - ing some-one new. I don't be - lieve she knows you like I do; your  
tem-pera-men-tal mood-y side, the one you al - ways try to hide from me. 2. But I But the

### Chorus:

words get in the way. There's so much I want to say, but it's locked deep in - side, and if you  
look in my eyes we might fall in love a - gain. I won't e - ven start to cry. and be -  
fore we say good - bye. I tried to say I love you, but the words got in the way.  
3. Your I'm try'n' to say I love you, but the words get in the way.

### Verse 2:

But I know when you have something on your mind.  
You've been trying to tell me for the longest time.  
And before you break my heart in two,  
There's something I've been trying to say to you.  
(To Chorus:)

### Verse 3:

Your heart has always been an open door.  
But baby, I don't even know you any more.  
And despite the fact it's hurting me,  
I know the time has come to set you free.  
(To Chorus:)

# THE YANKEE DOODLE BOY

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G.M. COHAN

## Brightly

I'm a Yan-kee Doo-dle Dan - dy, a Yan - kee Doo-dle do or die; a real live neph-ew of my  
Un - cle Sam's, born on the Fourth of Ju - ly. I've got a Yan-kee Doo-dle sweet - heart. She's my Yan-kee Doo-dle  
joy. Yan-kee Doo-dle went to Lon-don just to ride the po - nies. I am a Yan-kee Doo-dle boy. boy.



# WOULDN'T IT BE NICE?

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Words by BRIAN WILSON and TONY ASHER  
Music by BRIAN WILSON

Moderate rock shuffle (♩ = 3♩)

G9 C F6 Dm G9

Would-n't it be nice if we were old - er? Then we would-n't have to wait so long. And would-n't it be  
nice if we could wake up in the morn-ing when the day is new, and af - ter that to

C F6 Dm G9 Am7 Gm7/C

nice to live to-geth - er in the kind of world where we'd be - long? Though it's gón-na make it that much bet - ter  
spend the day to-geth - er; hold each oth-er close the whole night through? The hap - py times to-geth-er we'd be spend-ing,

Am Em Dm7 1. G9 2. G9 Dm7/G<sub>3</sub> C

when we can say good-night and stay to - geth - er. Would-n't it be Oh, would-n't it be nice?  
I wish that ev-'ry kiss was nev - er end - ing.

A D C#m F#m A

Well, may-be if we think and wish and hope and pray, it might come true. Ba - by, then there

D C#m F#m7 C#m7 F#m7

would-n't be a sin-gle thing we could-n't do. We could be mar - ried, and then we'd be hap -

C#m7 G9 Dm7/G<sub>3</sub> C F6 Dm7 G9 Repeat and fade

- py. Oh, would-n't it be nice? Oh, would-n't it be

From the Metro-Goldwyn-Mayer Musical Production "BROADWAY MELODY OF 1936"

# YOU ARE MY LUCKY STAR

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Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Brightly

To Coda ⊕

F C7 F

You are my luck - y star. I saw you from a - far. Two love - ly  
You're all my luck - y charms, I'm luck - y in your arms

G7 C7 F B♭ B7 C7

eyes at me, they were gleam - ing, beam - ing. I was star - struck.

F7 F C7 F

heav - en's por - tal here on earth for this poor mor - tal. You are my luck - y star.

⊕ Coda

F7

You've o - pened

# THE YELLOW ROSE OF TEXAS

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TRADITIONAL

Vigorous march tempo

There's a yel-low rose in Tex-as I'm go-ing there to see. No oth-er fel-ler knows her, no oth-er one but me. She cried so when I left her; I know it broke her heart. And if we ev-er meet a-gain, we nev-er more will part. She's the sweet-est rose of col-or a fel-ler ev-er knew. Her eyes are bright as dia-monds; they spar-kle like the dew. You may talk a-bout your dear-est maids and sing of Ro-sy Lee, but the Yel-low Rose of Tex-as beats the belles of Ten-nes-see. There's a see.

# YES! WE HAVE NO BANANAS

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By FRANK SILVER  
and IRVING COHN

Moderately

There's a fruit store on our street; it's run by a Greek. And he keeps good things to eat, but you should hear him speak. Bus-'ness got so good with him, he wrote home to say, "Send me Pete and Nick and Jim, I need help right a-way."

When you ask him an-y-thing, ne-ver an-swers no. He just "yes-ses" you to death, and as he takes your dough, he tells you... }  
When he got them in the store, there was fun, you bet. Some one asked for "Spar-row-grass," and then the whole quar-tette all ans-tered... }

**Chorus:**  
Yes! We have no ba-na-nas. We have no ba-na-nas to-day. We've string beans and HON-ions, cab-BAH-ges and scal-lions, and all kinds of fruit and say, we have an old-fashioned to-MAH-to Long Is-land po-TAH-to. But YES! We have no ba-na-nas. We have no ba-na-nas to-day. day.

# YESTERDAY ONCE MORE

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Words and Music by  
RICHARD CARPENTER and JOHN BETTIS

Moderately

Verse:

1. When I was young, I'd lis-ten to the ra-di-o, — wait-in' for my fav-'rite songs. — When they  
back on how it was in years gone by — and the good times that I had — makes to -

played, I'd sing a - long; — it made me smile. — Those were such hap-py times — and not so long a - go — how I  
day seem rath-er sad; — so much has changed. — It was songs of love — that I would sing to them — and I'd

won-dered where they'd gone. — But they're back a - gain, — just like a long lost friend; — all the songs I love so well. — } Ev-'ry  
mem - or - ize each word. — Those old mel - o - dies — still sound so good to me, — as they melt the years a - way. — }

Chorus:

sha-la - la - la, — ev-'ry wo - wo — still shines. — Ev-'ry shing-a-ling-a-ling that they're start-in' to sing — so fine. —

{ When they get to the part — where he's break-ing her heart, — it can real - ly make me cry — just like be - fore. —  
All my best mem-o - ries — come back clear - ly to me; — some can e - ven make me cry — just like be - fore. — }

1. It's yes-ter-day — once more. — (Shoo-bie do lang lang. —) 2. Look-in' Ev - 'ry

# YESTERDAY'S GONE

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Words and Music by  
D. STUART and W. KIDD

Moderately

I loved you all the sum-mer through. — I thought I found my dream in you. — For  
walked to - geth-er hand in hand, — 'cross miles and miles of gold - en sand. — But  
Wait till sum-mer comes a - gain, — I'll hope that you re - mem-ber when — our

me — you were — the one, — but that was yes-ter - day, — and yes-ter-day's gone. — We gone. —  
now — it's o - ver and done, — 'cause that was yes-ter - day, — and yes-ter-day's  
love — had just — be - gun, — I loved you yes-ter - day, — and yes-ter-day's

gone. — We had such hap-pi-ness to - geth - er. — I can't be - lieve it's gone for - ev - er. —



# YESTER-ME, YESTER-YOU, YESTERDAY

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Lyrics by RON MILLER  
Music by BRYAN WELLS

Moderately

Verse:

**Dm7** **G7** **C** **Dm7**

1. What hap - pened to the world we knew, when we would  
2. Where did it go, that yes - ter - glow, when we could  
(3.4.) now, now it seems those yes - ter - dreams were just a

**G7** **C** **E7** **Am** **D7** **G7**

dream and scheme and while the time a - way?  
feel the wheel of life we turn our way?  
cruel and fool - ish game we used to play. } Yes - ter - me, yes - ter - you, yes - ter -

To Coda  $\oplus$  1. 2.3. Bridge:

**C** **F** **C** **C** **Dm** **G7** **C** **E7** **Am**

day. When I re - call what we had, I feel lost, I feel sad.  
I have a dream; so did you. Life was warm, love was true.

1. D.C. 2. D.C. al Coda

**D7** **G7** **G** **Dm** **C/E** **Ebm** **G** **Dm** **C/E** **Ebm**  $\oplus$  Coda **C**

With noth - ing but the mem - ry of rules, yes - ter - love. 3. And yes - ter - fools. 4. And  
Two kids who fol - lowed all the rules,

## YOU AND I (Stevie Wonder)

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Words and Music by  
STEVIE WONDER

Slowly

**Fmaj7** **Bb/F** **Bbm/F** **Fmaj7** **Bb/F** **Bbm/F** **E7sus** **A+**

Here we are on earth to-gether it's you and I. God has made us fall in love, it's true.  
I am glad at least in my life I found some-one that may not be here for - ev - er to see me through.

**Dmaj7** **F#m7(b5)** **B7(#9)** **Em7(b5)** **Bb6** **Csus** **C** **Fmaj7** **Bb/F**

I've real - ly found some-one like you. Will it stay,  
But I found strength in you. I on - ly pray

**Bbm/F** **Fmaj7** **Bb/F** **Bbm/F** **E7sus** **A+** **Dmaj7**

the love you feel for me? Will it say that you will be by my side to see me through, un -  
that I have shown you a bright - er day. Be-cause that's all that I am liv - ing for, you see. Don't

**F#m7(b5)** **B7(#9)** **Em7(b5)** **Bb6** **Csus** **C** **Gm7** **Bbm** **F**

til my life is through? Well in my mind we can con-quer the world.  
wor - ry what hap-pens to me. 'Cause in my mind you will stay here al - ways.

**D7** **G7** **C7** **F** **Bb/F** **Bbm/F** **F** **Bb/F** **Bbm/F** **Fmaj7**

In love, you and I, you and I, you and I.  
In love, you and I, you and I, you and I.

# YOU AND I

(Eddie Rabbitt)

Words and Music by  
FRANK MYERS

Moderately slow

Verse:

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F(9) F2

1.2. Just you and I, —

shar-ing our dreams \_ to - geth - er, and I know in time — we'll build the dreams \_ we treas-ure.

Chorus:

Bbm F Bbm F2 Eb/F F Bbm C/Bb Am7

We'll be all right; \_ just you \_ and I. And I re - mem-ber our first \_ em-brace, \_ the

D7(b9) Gm7 C7(b9) Fmaj7 Eb/F F Bbm C/Bb

smile that was on \_ your face, \_ the prom-is-es that \_ we made; \_ and now, your love is my \_ re-ward, \_

Am7 D7(b9) Gm7 C7(b9) F2

and I love you e - ven more \_ than I ev-er did \_ be - fore. \_

1. D.S. 2.

Am7 Dsus D7(b9) Gm7 Bb/C F2

We made it, you \_ and I.

Verse 3:

Just you and I;  
We care and trust each each other.  
With you in my life,  
There'll never be another.  
We'll be all right,  
Just you and I.  
(To Chorus:)

# YOU TELL ME YOUR DREAM

(I'll Tell You Mine)

Words and Music by  
GUS KAHN and CHAS. N. DANIELS

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Ab Abdim7 Ab F7 Bb7 Eb7 Ebdim7 Eb7 Eb

You tell me your dream, I'll tell you mine. — My dreams are sweet,

Ab/C E7/B Eb7/Bb Eb7 Ab Abdim7 Ab F7 Bb7

dear, with love di - vine. — Why keep me wait - ing, why let me

Db Ddim7 Ab/Eb F7 Bb7 Bbm7 Eb7 Ab Abdim7 Eb7 Ab

pine? — You tell me your dream, I'll tell you mine. — mine. —

# YOU AND ME AGAINST THE WORLD

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Words and Music by  
PAUL WILLIAMS and KEN ASCHER

**Moderately slow**

**Ab7 Dbmaj7 Gbmaj7 Dbmaj9 Cm7 F7**

You and me — a-against the world; some-times it feels like you and me — a-against the world. When all the oth-ers turn their

**Bbm7 Gdim C7 Fm**

back — and walk a-way you — can count on me to stay. Re-mem - ber when the { cir - cus came to town -  
Life can be a circus; -

**C7 C7(b9) C7(#5) Fm7 Bbm7**

and you were fright-ened by the clown — was-n't — it nice to be a-round some-one that you knew,  
they un - der pay and o - ver work - us. And though - we sel-dom get our due, when each day is through (I)

**Ebm7 Ab13 Dbmaj7 Gbmaj7**

some-one who was big and strong - and look-in' out for you and me — } a-against the world. Some-times it feels like you and  
bring my tired — bod - y home - and look a-round for me and you — }

**Dbmaj9 C7 F7 Bbm7 Db7**

me a - gainst the world. And for all — the times we've cried, I al-ways felt the odds were on our

**Gdim Cm7 Fm Db7 Gb6**

side. And when one of us — is gone and one is left a - lone — to car-ry on,

**Gb6 Fm7 Ebm7 Fm7(b5)**

well, then re - mem-ber-ing — will have to do; our mem - o - ries a - lone — will get us through.

**Bbm7 Ebm7 Ab7** 1. **Dbmaj7 C7 Dbmaj7** D.S. 2. **Dbmaj7**

Think a-bout the days of me and you, of you and me — a - gainst the world world.



# YOU ARE MY SUNSHINE

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Words and Music by  
JIMMIE DAVIS and  
CHARLES MITCHELL

Moderato

Verse:

1. The oth - er night dear as I lay sleep - ing I dreamed I held you in my arms.  
once love you and make you hap - py if you will on - ly say the same.  
dear dear you real - ly loved me and no one else could come be - tween.

— When I a - woke dear, I was mis - tak - en and I hung my head and cried: —  
— But if you leave me to love an - oth - er you'll re - gret it all some day: — } You are my  
— But now you've left me and love an - oth - er. You have shat - tered all my dreams: — }

Chorus:

sun - shine, my on - ly sun - shine. You make me hap - py when skies are gray. You'll nev - er know dear —

— how much I love you. Please don't take my sun - shine a - way. — 2. I'll al - ways way. —  
3. You told me

# YOU ARE SO BEAUTIFUL

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Words and Music by  
BILLY PRESTON and BRUCE FISHER

Slowly

You are so beau - ti - ful to me. You are so

beau - ti - ful to me. Can't you see (2nd-sing) you're ev - 'ry - thing that I hope for and what's more,

you're ev - 'ry - thing I need. You are so beau - ti - ful, ba - by; to me.

Repeat & fade

# YOU ARE THE SUNSHINE OF MY LIFE

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Words and Music by  
STEVIE WONDER

Moderately, with feeling

**Cmaj9** **F7(#5)**

**C** **G/F** **Em7** **A13(b9)** **Dm7** **Dm7/G** **C**

You are the sun - shine of my life, — that's why I'll al - ways {be — stay —} a - round. —

**Dm7/G** **G7** **C** **G7/F** **Em7** **A13(b9)** **Dm7** **Dm7/G**

You are the ap - ple of my eye. — For-ev - er you'll stay in my heart. —

**C** **Dm7** **Dm7/G** **C** **F6** **F/G** **Cmaj7** **Fmaj9** **F/G** **Cmaj7**

{ I feel like this — is the be - gin - ning, — 'though I've loved you —  
You must have known — that I — was lone - ly, — be - cause you came —

**F6** **F/G** **Bm7(b5)** **E7** **A** **D** **E** **Am9**

— for a mil - lion years. — And if I thought our love was — end - ing, —  
— to my res - cue. — And I know that this must be — heav - en; —

**D7** **G7**

I'd find my - self, — drown - ing in my own tears. — Whoa, — whoa. —  
how could so much love be in - side of you? — Whoa. —

*3rd time Repeat and fade*

From the United Artists Motion Picture "YOU ONLY LIVE TWICE"

# YOU ONLY LIVE TWICE

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Lyric by LESLIE BRICUSSE  
Music by JOHN BARRY

Moderately

**F** **Cm** **Bbm** **F** **Bbm7** **C7** **Bbm7** **C** **C7(b9)** **C9**

You on - ly live twice or so it seems. One life for your - self and one for your dreams. —

**F** **Cm** **Bbm** **F** **Bbm7** **C7** **Bbm7** **F**

You drift through the years and life seems tame, till one dream ap - pears and love is its name. —

**Bbm7** **C** **Ebm** **C** **Bbm7** **C** **Bbm7** **C7**

And love is a stran - ger — who'll beck - on you on. Don't think of the dan - ger or the stran - ger is gone.

**F** **Cm** **Bbm** **F** **Bbm7** **C7** **Bbm7** **F**

This dream is for you, So pay the price. Make one dream come true; you on - ly live twice. —

# YOU BELONG TO ME

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Words by CARLY SIMON  
Music by MICHAEL McDONALD

Medium funk

Cm9

Verse:

Fm9

G7sus

Cm9

1. Why'd you tell me this? Were you look - ing for my re - ac - tion?

Fm9

G7sus

Cm9

What do you need to know? — Don't you know I'll al - ways be your girl? — You don't have to

A♭maj7

G7sus

G7(♭13)/B

Cm7

E♭

E♭7/B♭

E♭/F

F6

prove to me — you're beau - ti - ful — to strang - ers. — I've got lov - in' eyes —

Chorus:

E♭/F

F6

A♭/B♭

G7sus

C7(♭13)

B♭m9

of my — own. — (You be - long to me.) Tell — her, tell her you were fool - ing. (You be - long to

Fm7

B♭m9

me. — ) You don't e - ven know — her. (You be - long to me.) Tell — her that I love — you. (You be - long to

1. D.S. ♪ 2.

G7sus/C

C7(♭13)

me. — ) 2. You be - long to me. — ) Tell her she — don't e - ven know — you.

D♭maj7

C7(♭13)

Fm7

A♭

A♭9

A♭/B♭

Gm/B♭

A♭/B♭

Gm/B♭

B♭m7/E♭

E♭

G7sus

C7(♭13)

B♭m9

Fm7

Repeat ad lib. and fade

(You be - long to me.) (You be - long to me. — ) (You be - long to

Verse 2:

You belong to me, can it be, honey, you're all, I'm sure?  
You belong to me, thought we'd close the book, lock the door.  
You don't have to prove to me that you're beautiful to strangers.  
Well, I've got loving eyes of my own, my own,  
And I can tell, darling, tell... (To Chorus:)

Chorus:

(You belong to me.) Tell her that I love you.  
(You belong to me.) You belong, you belong, you belong to me.  
(You belong to me.) Tell her you were fooling.  
(You belong to me.) Tell her she don't even hear you.

Ad libs. for fade:

(You belong to me.) Tell her you were fooling.  
(You belong to me.) I know you from a long time ago, baby.  
(You belong to me.) You don't need me to go to her, now.  
(You belong to me.)



# YOU BELONG TO MY HEART

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Spanish Lyrics and Music by AGUSTIN LARA  
English Lyrics by RAY GILBERT

Moderately

**B $\flat$ 7** **E $\flat$  E $\flat$ maj7 E $\flat$ 6 Edim B $\flat$ 7** **N.C.** **Fm C+ Fm7 B $\flat$ +**

You be-long to my heart now and for - ev - er. And our love had its start not long a -  
So - la - men - te u - na vez a - mé en la vi - da, so - la - men - te u - na vez y na - da -

**E $\flat$**  **E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6 E $\flat$ maj7 Edim7 B $\flat$ 7 Fm7 B $\flat$ 7**

go. We were gath - er - ing stars while a mil - lion gui - tars played our love song; when I  
más. U - na nez na - da más en mi huer - to bri - lló la es - pe - ran - za, la es - pe -

**E $\flat$  Am7(b5) E $\flat$ 6/B $\flat$  N.C. B $\flat$ 7 E $\flat$  E $\flat$ 6 Edim7**

said, "I love you," ev - 'ry beat of my heart said it too. 'Twas a mo - ment like this, do you re -  
ran - za que a - lum - bra el ca - mi - no de mi so - le dad. U - na vez na - da más se en - tre - ga el

**B $\flat$ 7 N.C. Fm Fm7 B $\flat$ +** **E $\flat$  E $\flat$ maj7 E $\flat$**

mem - ber? And your eyes threw a kiss when they met mine. Now we  
al - ma, con la dul - ce y to - tal re - nun - cia - ción y cuan -

**E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6 E $\flat$ maj7 Edim B $\flat$ 7 Fm7 B $\flat$ 7**

own all the stars and a mil - lion gui - tars are still play - ing. Dar - ling, you are the song and you'll  
do é - se mi - la - gro rea - li za el pro - di - gio de a - mar - se, hay cam - pa - nas de fie - ta que

1. **E $\flat$  Adim Fm6 B $\flat$ 7** 2. **Fm7 B $\flat$ 7 E $\flat$  E $\flat$ maj7 E $\flat$ 6 G $\flat$ m6 E $\flat$ maj7**

al - ways be - long to my heart. You be - long to my al - ways be - long to my heart.  
can - tan en el co - ra - zón. So - la - men - te u - na can - tan en el co - ra - zón.

# YOUNG LOVE

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Words and Music by  
CAROLE JOYNER and RIC CARTEY

Moderately (♩ = ♪♩)

Verse:

**C** **E7** **F** **G7**

They say for ev - 'ry boy and girl there's just one love in this old world, and I know I've found  
Just one kiss from your sweet lips will tell me that your love is real, and I can feel that it's

**C** **Am7 F G7** **C** **E7** **F**

mine. The heav - en - ly touch of your em - brace tells me no one can take your place ev  
true. We will vow to one an - oth - er, there will nev - er be an - oth - er love for

**Chorus:**

**G7 C Am7 F G7 C G7 F G7 C Am7**

er in my heart. Young love, first love, filled with true de - vo - tion.  
you or for me.

1. **D.S. ♩** 2. 3. etc. Repeat ad lib. and fade

**F G7 C G7 F G7 C Am7 F G7 F G7**

Young love, our love we share with deep e - mo - tion. Young

# YOU CAN DEPEND ON ME

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Words and Music by  
CHARLES CARPENTER  
LOUIS DUNLAP and EARL HINES

Moderato

Verse:

Am F7/A Am Cm6/A G G+ G6 G Bm7 B<sup>b</sup>dim7 D7/A D7 G G<sup>#</sup>dim

Dear one, you were all I had, \_ and that's why I feel so bad, \_ to think that you will be so far a - way.

Am F7 E7 Am F7/A Am Cm6/A G B/F<sup>#</sup> Bm7(<sup>b</sup>5)/F E7 Am B7(<sup>b</sup>5)/A Am6 A7

Love's a game where stakes are high, \_ so be - fore we say, "Good-bye", \_ I've on - ly this, my fare-well words, to

Chorus:

D7 Am7 D7 Am7(<sup>b</sup>5) D7 E7 Am G<sup>#</sup>dim7 A9 D7 Gmaj7 B<sup>b</sup>dim7 Am7 D7 D7(<sup>#</sup>5) G6

say: \_ Though you say we're through, I'll al - ways love you, and you can de - pend on me. \_

Bm7(<sup>b</sup>5) E Am G<sup>#</sup>dim7 A9 D7 Gmaj7 B<sup>b</sup>dim7 Am7 D7 D7(<sup>#</sup>5) G C9 G6

\_ Though some - one you've met has made you for - get, you know you can count on me. \_ I

G7 C6 E7(<sup>b</sup>9) Am A9 D7 Am G<sup>#</sup>dim7

wish you suc - cess, loads of hap - pi - ness, but I must con - fess, I'll be lone - ly. If you need a

A9 D7 Gmaj7 B<sup>b</sup>dim7 Am7 D7 D7(<sup>#</sup>5) G C9 B7 E7 G G6

friend, I'm yours to the end, and you can de - pend on me. \_ Though me. \_

# YOU DON'T HAVE TO SAY YOU LOVE ME

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English Lyrics by VICKI WICKHAM and SIMON NAPIER-BELL  
Original Italian Lyrics by V. PALLAVICINI  
Music by P. DONAGGIO

Moderately slow

Fm B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m

1. When I said \_ I need - ed you. you said you would al - ways stay. It was - n't me who changed, \_ but you \_ and  
now \_ you're gone and I'm left here on \_ my own; that I have to fol - low \_ you and  
mem - o - ry, life seems dead and quite \_ un - real. All that's left is lone - li - ness; there's

Gm7(<sup>b</sup>5) G7(<sup>b</sup>9) C7 Fm Gm7(<sup>b</sup>5) C7 F Dm

now \_ you've gone \_ a - way. 2. Don't you see that beg \_ you to come home? \_ } You don't have to say you love me  
noth - ing left to feel. \_ }

Gm C7 F Dm Gm7 C7 F Am Dm

just be close at hand. You don't have to stay for-ev - er, I will un-der-stand. \_ Be - lieve me \_ be-lieve me, \_ I can't help \_ but love you, \_ but be-

Gm7 C N.C. F E<sup>b</sup>6 F E<sup>b</sup>6 F E<sup>b</sup>6 F

lieve me, \_ I'll nev - er \_ let you down. 3. Left a-lone with just a lieve me, \_ be - lieve me, \_ be - lieve me. \_



# YOU CAN'T HURRY LOVE

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Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER  
and BRIAN HOLLAND

**Bright rock** Verse:  
N.C. B $\flat$

(Bass:) I need love, love \_\_\_\_\_ to ease \_\_\_\_\_

— my mind. I need to find, \_\_\_\_\_ find \_\_\_\_\_ some-one to call \_\_\_\_\_ mine. But ma - ma said: You

1.4. To Next Strain

tic - a - pat - ing for that can't hur - ry love, \_\_\_\_\_ no you just have to wait. \_\_\_\_\_ She said

2.3. Chorus:

love don't come eas - y; \_\_\_\_\_ it's a game of give and take. { You can't hur - ry love, \_\_\_\_\_ no you  
How long must I wait? \_\_\_\_\_ How much

1.2. To Next Strain

just have to wait. \_\_\_\_\_ You got - ta trust, \_\_\_\_\_ give it \_\_\_\_\_ time no mat - ter how long \_\_\_\_\_ it takes. But  
more can I take \_\_\_\_\_ be-fore lone - li - ness \_\_\_\_\_ will 'cause my heart, heart \_\_\_\_\_ to break? No,

3. D.C. 4.5. etc. Repeat and fade

— it takes. — — it takes. You how man - y heart - aches must I stand \_\_\_\_\_ be - fore I find \_\_\_\_\_  
I can't bear to live my life a - lone. I grow im - pa -

Gm E $\flat$ 6

— a love to let me live a - gain? \_\_\_\_\_ Right now the on - ly thing \_\_\_\_\_ that keeps me  
— tient for a love to call my own. \_\_\_\_\_ But when I feel that I, \_\_\_\_\_ I \_\_\_\_\_

F F6 F7 D.S. §

hang - in' on \_\_\_\_\_ when I feel my strength, yeah, it's al - most gone. — } I re - mem-ber ma - ma said:  
can't go on, \_\_\_\_\_ these pre - cious words keep me hang - in' on: — }

## Verse 2:

No love, love don't come easy.  
But I keep on waiting,  
Anticipating for that...

## Verse 3:

Soft voice to talk to me at night;  
For some tender arms to hold me tight.

## Verse 4:

I keep waiting; I keep waiting.  
But it ain't easy, it ain't easy.  
But mama said, you...  
(To Chorus:)



# YOU GOT IT

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Words and Music by  
ROY ORBISON, JEFF LYNNE  
and TOM PETTY

Moderate rock

Verse:

1. Ev-'ry time I look in - to your lov - ing eyes, I see a love that mon-ey just can't

buy. One look from you, I drift a - way. I pray that you

are here to stay. An - y - thing you want, you got it. An - y - thing you need,

you got it. An - y - thing at all, you got it, ba - by.

To Coda 1. D.C.

2. An - y - thing you want, (you got it.) An - y - thing you need, (you got it.) An - y - thing at all.

3. Bridge: A I'm glad to give my love to

you. I know you feel the way I do.

D.S. al Coda

Coda

An - y - thing at all, (you got it.) Ba - by, you got it.

Verse 2:

Every time I hold you  
I begin to understand.  
Everything about you  
Tells me I'm your man.  
I live my life  
To be with you.  
No one can do  
The things you do.  
(To Chorus:)

Words and Music by  
RUPERT HOLMES

*Verse:*

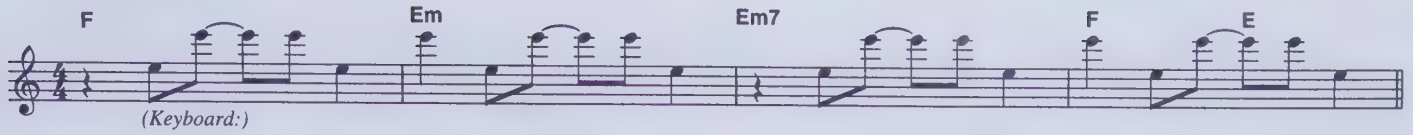
F3287FBX

# YOU KEEP ME HANGIN' ON

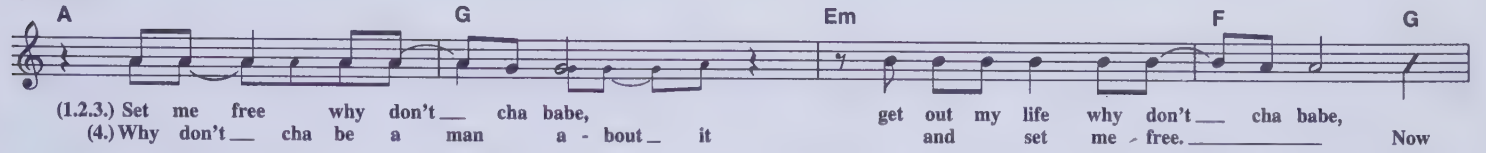
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Words and Music by  
EDDIE HOLLAND, LAMONT DOZIER  
and BRIAN HOLLAND

Moderate rock



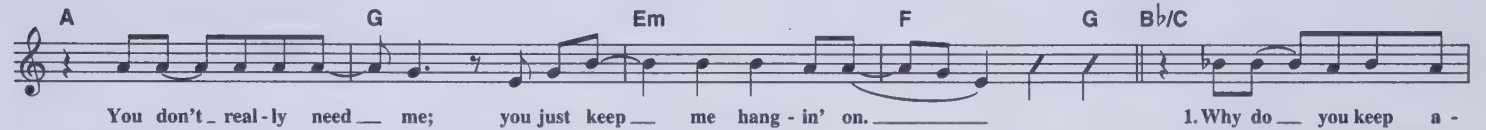
Chorus:



To Coda



Verse:



1. Why do you keep a -
2. You say al - though -
3. You claim you still -



Why don't cha get out of my life -  
But how can we still be friends when  
Now that you've got your free - dom, you

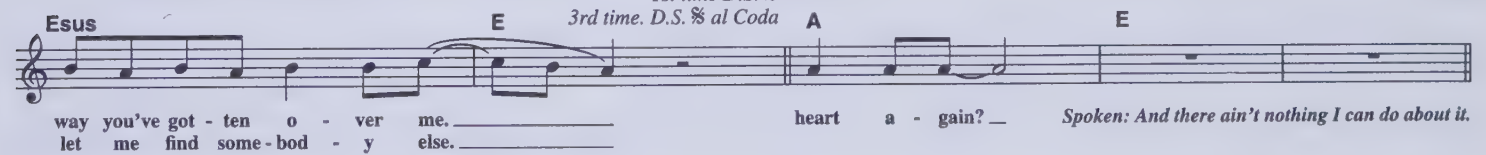
1,3.



You Let me get o - ver you the  
don't want me for your - self so

1st time D.S. 1/2.

D.S. 1/2.

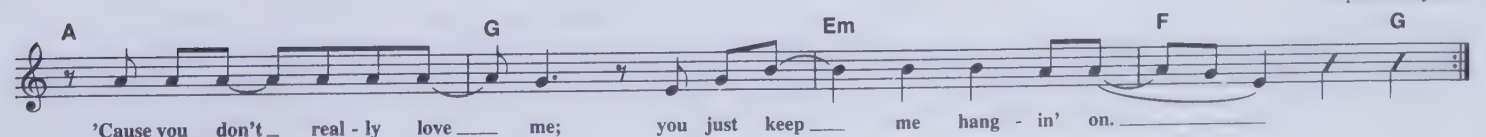


heart a - gain? Spoken: And there ain't nothing I can do about it.

Coda



Repeat and fade





From the Columbia Pictures Release "YOU LIGHT UP MY LIFE"

## YOU LIGHT UP MY LIFE

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All Rights ReservedWords and Music by  
JOE BROOKS

Moderately slow

Bbm Eb Ab Fm Gm7 C7 Fm Eb/F F7  
 So man - y nights I'd sit by my win - dow wait - ing for some - one to sing me his song.  
 Roll - in' at sea, a - drift on the wa - ters, could it be fi - n'ly I'm turn - ing for home.

Bbm Eb Ab Eb/G Fm G Bb7 Fm7/Bb Bb7  
 So man - y dreams I kept deep in - side me, a - lone in the dark, but now you've come a - long. } And  
 Fi - n'ly a chance to say, "Hey! I love you." Nev - er a - gain to be all a - lone. }

Eb Ebmaj7 Eb7 C7 Fm Fm7 Bb7 To Coda  
 you light up my life. You give me hope, to car - ry on. You light up my days and fill my

1. Eb Bb/D Cm Fm Bb7 2. D.S. al Coda  
 nights with song. nights with song.

G Cm  
 nights with song.

F Eb/Bb G Cm F7 Eb/Bb Fm/Bb Bb Ab Eb Bb Ab Eb  
 It can't be wrong when it feels so right, 'cause you, you light up my life.

## YOU MADE ME LOVE YOU

(I Didn't Want to Do It)

Copyright © 1994 by BEAM ME UP MUSIC (ASCAP), c/o CPP/BELWIN, INC., Miami, FL 33014  
All Rights ReservedWords by JOE MCCARTHY  
Music by JAMES V. MONACO

Slowly

C Em7 Ebm7 Dm7 G7 Dm7 G7 Dm7 G7  
 You made me love you, I did-n't wan-na do it, I did-n't wan-na do it. You made me want you,

C A7 D7 Am7 D7  
 and all the time you knew it, I guess you al-ways knew it. You made me hap - py some - times, you made me glad,

Dm7 G7 G7(#5) C Em7 Ebm7 Dm7 G7  
 but there were times, dear, you made me feel so bad. You made me sigh for, I did-n't wan-na tell you, I

Dm7 G7 Dm7 Bm7(#5) E7 A7  
 did-n't wan-na tell you. I want some love that's true, yes I do, 'deed I do, you know I do. Gim - me, gim - me

D7 Am7 D7 C/G G#dim7 Am7 Dm7 G7 C Fm6 C6  
 what I cry for, you know you got the brand of kiss-es that I'd die for. You know you made me love you.

From the Metro-Goldwyn-Mayer Musical Production "ZIEGFELD GIRL"

**YOU STEPPED OUT OF A DREAM**Copyright © 1940 (Renewed 1968) EMI FEIST CATALOG INC.  
All Rights ReservedWords by GUS KAHN  
Music by NACIO HERB BROWN

Moderately

To Coda ☐

**Chorus:**

**Verse:**

**Bridge:**

**Coda:**

**Outro:**

**YOU WERE MEANT FOR ME**Copyright © 1929 (Renewed 1957) EMI ROBBINS CATALOG INC.  
All Rights ReservedWords by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderately

**Chorus:**

**Verse:**

**Bridge:**

**Outro:**

# YOU WIN AGAIN

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Words and Music by  
HANK WILLIAMS

**Moderately** *Chorus:*

**C7 F Bb F C7**

The news is out all o - ver town that you've been seen a - run - nin' 'round.  
for your vic - tim now, 'cause soon his head like mine will bow.

**F Bb F C7 F**

I know that I should leave, but then, I just can't go; you win a - gain. This heart of  
He'll give his heart, but all in vain, and some-day say, you win a - gain. You have no

**Bb F C7 F**

mine could nev - er see what ev - 'ry - bod - y knew but me. Just trust - ing you  
heart, you have no shame, you take true love and give the blame. I guess that I

**Bb F C7 F C7 F Bb F**

1. was my great sin. What can I do? You win a - gain. I'm sor - ry gain.  
2. should not com - plain I love you still. You win a -

# YOUNG WORLD

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Words and Music by  
JERRY FULLER

**Bb7 Eb Eb7 Ab**

It's a young world, when you're in love, you're in a young world. So, take my hand and let me

**Eb Bb7 Eb Bb Ab Bb6 Eb Eb7**

show you just how true young love can be. It's a young world, and if you'll tell me you're my

**Ab Eb Bb7 Eb Ab Eb**

one girl, you'll make my whole life worth liv - in', just by giv - in' your love to me.

**Bb7 Eb Bb7 Eb Bb7 Eb G7 Cm**

All of the world is a trea - sure, when you have some-one to care. Prom - ise me your love for - ev - er and

**F7 Bb7 Eb Eb7 Ab**

we'll have the whole world to share. And it's a young world, when you're in love, you're in a young world.

**Eb Bb7 Eb Bb Ab Bb6 Eb Ab Eb**

1. If you be - lieve what I've told you, let me hold you, say you love me.  
2. It's a me.





## YOUR MAMA DON'T DANCE

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Words and Music by  
JIM MESSINA and  
KENNY LOGGINS

Rock shuffle (♩ = ♩♩)

Chorus:

Your ma-ma don't dance and your dad-dy don't rock and roll. \_\_\_\_ Your ma-ma don't dance and your  
dad-dy don't rock and roll. \_\_\_\_ When eve - nin' rolls a-round and it's time to hit the town, where do you

Verse:

go? You've got to rock it! The old folks say that you got - ta end your day by ten, \_\_\_\_ mm - mm. \_  
(2nd time ad lib. solo)

\_\_\_\_ But if you're out on a date don't you bring her home late, 'cause it's a sin. You know \_\_\_\_ there's no ex-cuse, you know \_\_\_\_

\_\_\_\_ you're gon-na lose; \_\_\_\_ you nev-er win; \_\_\_\_ I'll say it a - gain. And it's all be - cause your Yeah, we

Bridge:

pull in - to a drive-in and I find a place to park. We hop in - to the back seat, where I know it's nice and dark. \_\_\_\_ We're

just a - bout to move, think-in' mmm yeah, this is a breeze. Then there's a light in my eye, and a guy says, "Out - ta the car, long hair, but ooo - wee, \_\_\_\_

\_\_\_\_ you're com-in' with me to the lo - cal po-lice." And it's all be - cause your

⊕ Coda

Your ma-ma don't dance and your dad-dy don't rock and roll.

# YOUR PRECIOUS LOVE

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Words and Music by  
VALERIE SIMSPON and NICHOLAS ASHFORD

**Moderately slow**

*Verse:*

1. Ev-'ry day \_ there's some-thin' new, \_ hon - ey, \_ to keep me lov - in' you, \_

and with ev - 'ry pass-ing min - ute, oh, comes \_ so much joy \_ wrapped up in it. \_

*Chorus:*

Heav-en must have sent you \_ from a - bove. \_ Oh, \_ heav-en must have sent your \_ pre-cious love. \_

2. *To Next Strain* 3.4. etc.

love. \_ love. \_ Oh, \_ To find a love like yours is

*Repeat and fade* Bridge:

rare these days, 'cause you've shown me what hap - pi - ness is \_ in so man - y ways. \_ I look in the mir - ror \_ and I'm

glad to see the laugh - ter in the eyes \_ where tears used to be. \_

*Verse 2:*

And now, I've got a song to sing,  
Tellin' the world about the joy you bring.  
And you gave me a reason for living,  
And ooh, boy, you taught me the meaning of living.  
(To Chorus:)

*Verse 3:*

What you've given me, I could never return,  
'Cause there's so much, girl, I've yet to learn.  
And I want to show my appreciation,  
'Cause when I found you, I found a new inspiration.  
(To Chorus:)

# ZUM GALI GALI

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JEWISH FOLK SONG

**Brightly**  
**Em**

Zum ga - li, ga - li, ga - li, zum ga - li, ga - li, zum ga - li, ga - li, zum ga - li, ga - li. From the

dawn till set - ting \_ sun, ev - 'ry one finds work to be done. From the one.  
dawn till night does \_ come there's a task for ev - 'ry \_



# YOU'RE ALL I NEED TO GET BY

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Words and Music by  
NICKOLAS ASHFORD and  
VALERIE SIMPSON

Moderate rock

C D7/C Fm6/C C %

You're all \_\_\_\_\_ I need \_\_\_\_\_ to get by. \_\_\_\_\_

Like the sweet morn-ing dew,  
Like an ea - gle pro- tects his nest

D7/C Fm/C 3 C

I took one look at you, and it was plain \_ to see you were my des - ti - ny.  
for you I'll do my best; stand by you like \_ a tree; dare an - y - bod - y to try and move me.

D7/C Fm/C

With my arms o - pen wide, I threw a - way \_ my pride. I'll sac - ri - fice \_ for you,  
Dar - lin', in you I found strength where I was \_ torn down. Don't know what's in store, \_ but to -

C Cmaj7 Dm7 C/E

ded - i - cate my life for you. I will go \_ where you lead; \_ al - ways there \_ in time of need. \_\_\_\_\_  
geth - er we can o - pen an - y door. Just to do \_ what's good for you \_ and in - spire \_ you a lit - tle high - er.

D7 Fm

And when I \_ can lose my will \_ you'll be there \_ to push me up the hill. \_ There's  
I know you \_ can make a man \_ out of a soul \_ that did - n't have a goal. \_ 'Cause

Chorus:

C Fmaj7 C D7 Fm

no, no look - ing back \_ for us. \_\_\_\_\_ We got love; \_ sure 'nough, \_ that's e - nough. \_ You're  
we, we got the right \_ foun - da - tion. And with love \_ and de - ter - mi - na - tion, \_ you're

1. C Fm C D.S. 2. C F

all, you're all I need \_ to get by. \_\_\_\_\_ all, you're all I want to strive for, and do \_ a lit - tle more.

C F C 3

All, all the joys un - der the sun wrapped up \_ in - to one. You're all, you're all I

Fm6 C 3 Fm6 C 3 Fm6 Repeat and fade

need, \_\_\_\_\_ all, you're all I need, \_\_\_\_\_ all, you're all I need \_\_\_\_\_ to get by;

From "ANNIE"

## YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

Copyright © EDWIN H. MORRIS & CO., and CHARLES STROUSE  
All Rights ReservedLyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Moderately

G Gmaj7 G6 G G6 G#dim7 D7/A D7 G#dim7  
 Hey, ho - bo man, hey, Dap - per Dan, you both got your style. But broth - er, } you're nev - er ful - ly  
 Your clothes may be "Beau Brum - el - ly;" they stand out a mile. But broth - er, }

D7/A D7 G 1. D7 2. G7 D G7 C Am7(b5) G/D 3 B9  
 dressed with - out a smile! \_\_\_\_\_ smile! \_\_\_\_\_ Who cares what they're wear - ing on Main Street or Sa - ville

Em Gm/Bb D/A F#7 Em/G Bm7 E7 A13 Am7/D D7(#5) G  
 Row? It's what you wear from ear to ear and not from head to toe that mat - ters. So Sen - a - tor,

Gmaj7 G6 Bm7/E E7 Am7 D7 Bm7  
 so jan - i - tor, so long for a - while. Re - mem - ber you're nev - er ful - ly dressed, though you may wear the

Bm7(b5) E7 Am7 D7/F# Am7/E D7/F# G Gmaj7 Am7 G  
 best, you're nev - er ful - ly dressed with - out a smile. \_\_\_\_\_

## YOU'RE NOBODY TILL SOMEBODY LOVES YOU

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All Rights ReservedWords and Music by  
RUSS MORGAN, LARRY STOCK  
and JAMES CAVANAUGH

Moderately

D7(#5) G B7 E7(b9) E7 B7 E7 Am D7 G6  
 You're no - bod - y till some - bod - y loves you. \_\_\_\_\_ You're no - bod - y till some - bod - y cares. \_\_\_\_\_

D7(#5) Bm7 Bbdim7 Am7  
 — You may be king, — you may pos - sess — the world and its gold, — but gold won't bring — you

A13 A9(#5) A9 Am7 D7 Am7 D7 D7(#5) G B7 E7(b9) E7  
 hap - pi - ness — when you're grow - ing old. — The world still is the same, you'll nev - er change it, —

B7 E7 Am E7 Am E7 Am C C#dim7  
 — as sure as the stars — shine a - bove. — You're no - bod - y till some - bod - y loves —

G Bm7(b5) E7 Am E7 Am A7 D7 G Eb7 D7 D7(#5) G Cm7 G6  
 — you, so, find your - self some - bod - y to love. — You're love. —

## YOU'RE SO VAIN

Words and Music by  
CARLY SIMONCopyright © 1972 by QUACKENBUSH MUSIC LTD.  
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Moderate rock

Verse:

Am7

G/A

Am

Am7

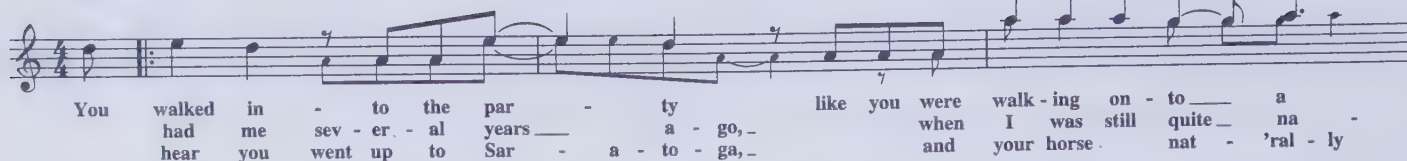
G/A

Am

F

C/F

F



Am7

G/A

Am

Am7

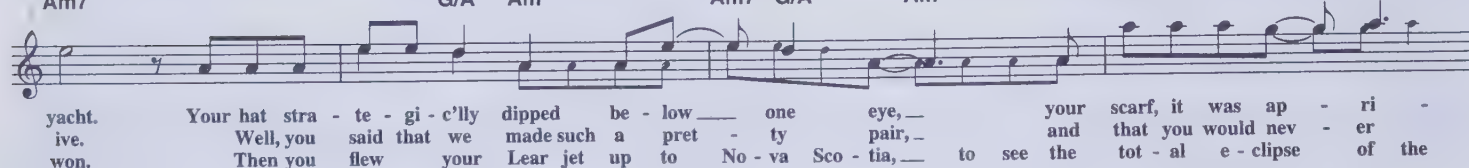
G/A

Am

F

C/F

F



Am7

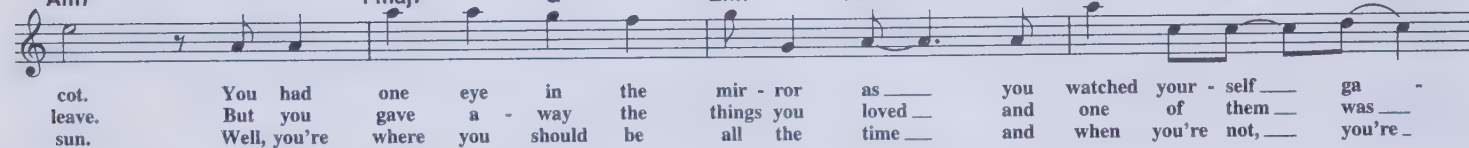
Fmaj7

G

Em7

Am7

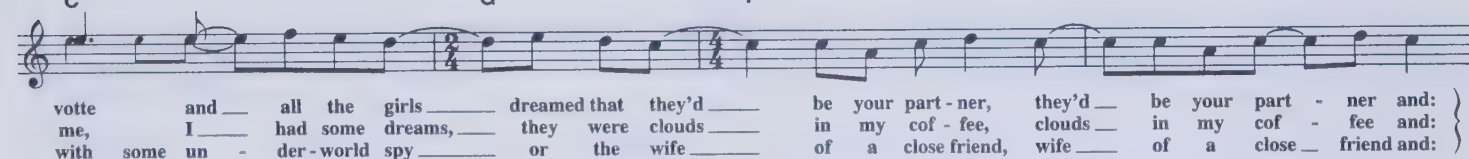
F



C

G

F

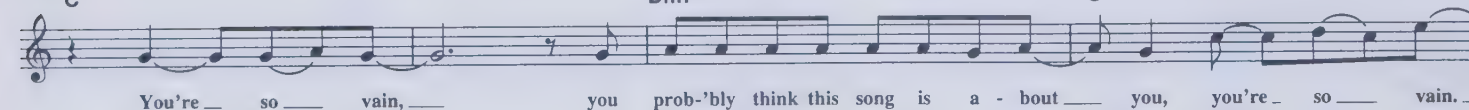


Chorus:

C

Dm7

C



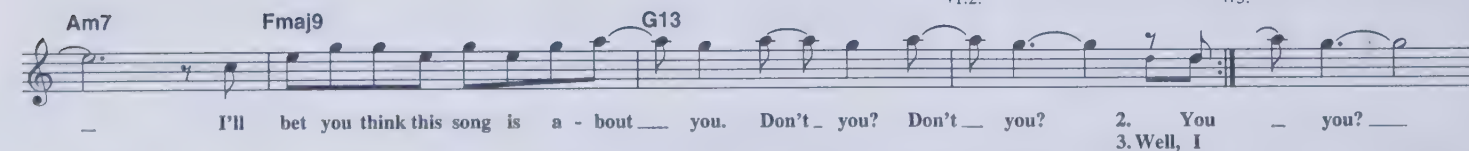
Am7

Fmaj9

G13

1.2.

3.

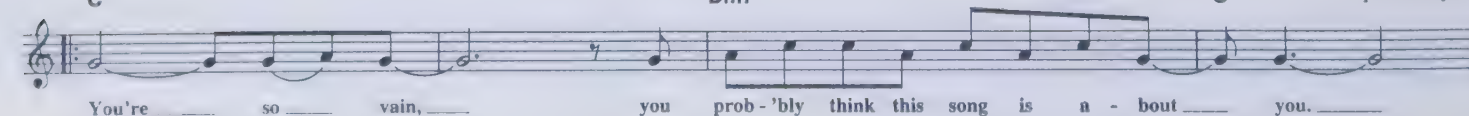


C

Dm7

C

Repeat and fade





# YOU'VE CHANGED

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Words by BILL CAREY  
Music by CARL FISCHER

Moderately

B $\flat$ 7(#5) E $\flat$ ma $\flat$ 7

D7

Gm7( $\flat$ 5)/D $\flat$

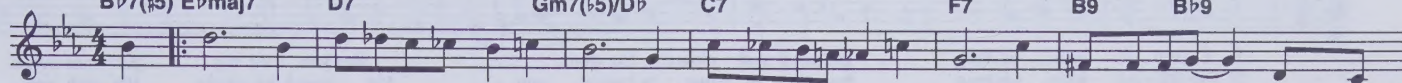
C7

F7

1.

B9

B $\flat$ 9



You've changed. That spar-kle in your eyes is gone. Your smile is just a care-less yawn. You're break-ing my heart; \_ you've changed. \_  
changed. Your kiss-es now are so bla - sé. You're bored with me in ev-'ry way. I

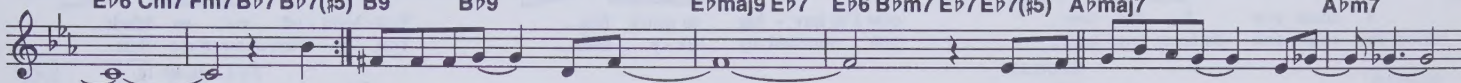
12.

E $\flat$ 6 Cm7 Fm7 B $\flat$ 7 B $\flat$ 7(#5) B9

B $\flat$ 9

E $\flat$ ma $\flat$ 9 E $\flat$ 7 E $\flat$ 6 B $\flat$ m7 E $\flat$ 7 E $\flat$ 7(#5) A $\flat$ ma $\flat$ 7

A $\flat$ m7



You've can't un-der-stand; \_ you've changed. \_

You've for - got-ten the words, \_ "I love \_ you," \_

E $\flat$ ma $\flat$ 7

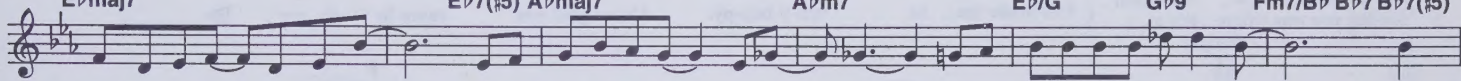
E $\flat$ 7(#5) A $\flat$ ma $\flat$ 7

A $\flat$ m7

E $\flat$ /G

G $\flat$ 9

Fm7/B $\flat$  B $\flat$ 7 B $\flat$ 7(#5)



each mem-o - ry \_ that we've shared. \_ You ig - nore ev-'ry star \_ a - bove \_ you. \_ I can't re - a - lize you ev - er cared. \_ You've

E $\flat$ ma $\flat$ 7

D7

Gm7( $\flat$ 5)/D $\flat$

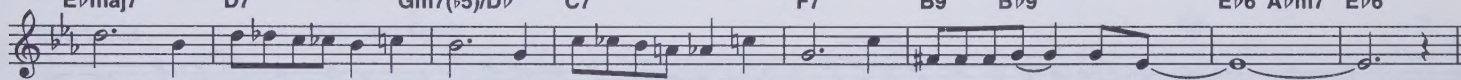
C7

F7

B9

B $\flat$ 9

E $\flat$ 6 A $\flat$ m7 E $\flat$ 6



changed. You're not the an-gel I once knew. No need to tell me that we're through. It's all o-ver now; \_ you've changed. \_

# YOU'VE REALLY GOT A HOLD ON ME

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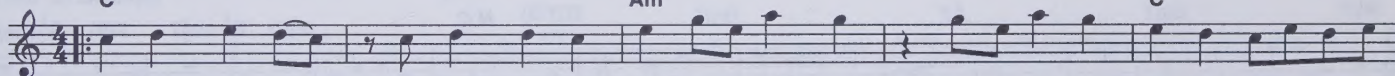
Words and Music by  
WILLIAM "SMOKEY" ROBINSON

Moderately slow (♩ =  $\text{♩}^3$ )

C

Am

C



I don't like you, \_ but I love you. Seems that I'm al - ways think-ing of you. Oh, oh, oh, you treat me  
I don't want you, \_ but I need you. Don't want to kiss you, but I need you. Oh, oh, oh, you do me  
I want to leave you; \_ don't want to stay here. Don't want to spend \_ an - oth - er day here. Oh, oh, oh, I want to

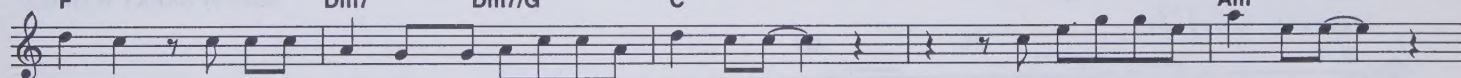
F

Dm7

Dm7/G

C

Am



bad - ly. I love you mad - ly; }  
wrong now, my love is strong now; } you real-ly got a hold on me. \_  
split now; I can't quit now; }

You real-ly got a hold on me, \_

1.

2,3.

Chorus:

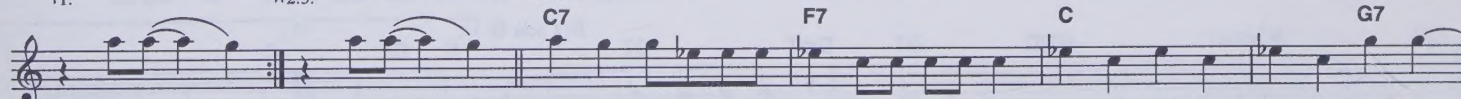
C7

F7

C

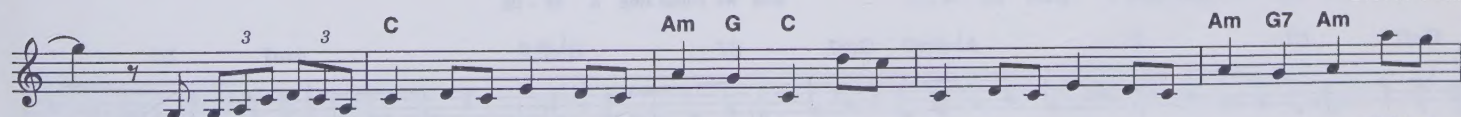
To Coda ⊕

G7



ba - by. \_ ba - by. \_ I love you, and all I want you to do is just hold me, hold me, hold me, hold me, \_

D.C. al Coda

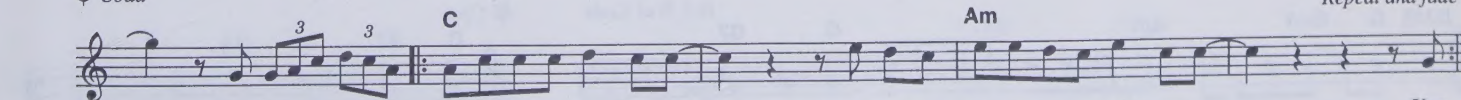


tight-er,

tight-er.

⊕ Coda

Repeat and fade



you real-ly got a hold on me. \_

I said you real-ly got a hold on me. \_

You



# YOU'VE MADE ME SO VERY HAPPY

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Words and Music by  
BERRY GORDY, PATRICE HOLLOWAY,  
FRANK WILSON and BRENDA HOLLOWAY

**Moderately slow**

**Verse:** Dm7 Cmaj7 Dm7 Cmaj7 Dm7 Cmaj7 Ebm7

1. I lost at love be-fore, got mad and closed the door. But you said try just once more.  
2. The oth-ers were un-true, but when it came to lov-in' you I'd spend my whole life with you.

I chose you for the one; now I'm hav-ing so much fun. You treat-ed me so kind;  
'Cause you came and you took con-trol; you touched my ver-y soul. You al-ways showed me that

**Chorus:** Dm7/G Ebm7 Dm7 Ebm7 Dm7 Ebm7

I'm a-bout to lose my mind. } You made me so ver-y hap-py. I'm so glad you came in-to my life.  
lov-ing you was where it's at. }

**Bridge:** Dm7/G G7sus G7 Cmaj7 A7 D.C.

I love you so much it seems; you're e-ven in my dreams, I can hear, yeah, I can hear you

call-ing me. I'm so in love with you, all I ev-er want to do is thank you ba-by,

thank you ba-by.

**Freely** N.C. Dm(9) Em(9) Fmaj7 Gbdim7 A7 Dm7

ver-y hap-py. You made me so, so ver-y hap-py, ba-by. I'm so glad you came in-to my life.

**To Coda** 1. D.C. 2. Coda

You made me so  
Repeat ad lib. and fade

# ZING A LITTLE ZONG

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Words by LEO ROBIN  
Music by HARRY WARREN

**Moderately** (♩ = 1/2)

♩ C F6 G7 C

Zing, zing, zing a lit-tle zong with me. I know we're not be-side the Zui-der Zee,  
Zing zome zen-ti-men-tal mel-o-dy a-bout a chap-el or an ap-ple tree,  
Zing, zing, zing, it's get-ting late, my pet, we've got a most im-por-tant date to set.

but when you're zit-tin' by the zide of me, I want to zing a lit-tle zong. long. It ain't the  
a-bout a cou-ple liv-in' hap-pi-ly and I'll be glad to zing a  
I'm sure that we could make a great du-et and we could zing a lit-tle

zea-son that has me kind-a zill-y. You real-ly are a dol-ly, a dol-ly and a dil-ly. You've got a rea-son to cud-dle sort-a

close to me and we could do a ver-y clev-er bit of close har-mo-ny.

**To Coda** 1. C G7 2. C

love zong all night long.





## INCLUDES...

AIN'T MISBEHAVIN'  
ALFIE  
ALL IN LOVE IS FAIR  
ALWAYS AND FOREVER  
BESAME MUCHO  
BIG SPENDER  
BLUE MOON  
CHATTANOOGA CHOO CHOO  
CHEROKEE (Indian Love Song)  
COLOUR MY WORLD  
CONGA  
DANCING IN THE STREET  
DEEP PURPLE  
(Sittin' On) THE DOCK OF THE BAY  
DON'T GET AROUND MUCH ANYMORE  
EBB TIDE  
FASCINATION  
FEELINGS (2 DIME?)  
FOR ONCE IN MY LIFE  
FROM A DISTANCE  
GEORGIA ON MY MIND  
(I Don't Stand) A GHOST OF A CHANCE (With You)  
THE GLORY OF LOVE  
GONNA FLY NOW (Theme from "ROCKY")  
GOOD VIBRATIONS  
THE GREATEST LOVE OF ALL  
GUANTANAMERA  
HARLEM NOCTURNE  
HAVA H NAGILAH  
HAVE YOURSELF A MERRY LITTLE CHRISTMAS  
HEART  
HEART AND SOUL  
I DON'T STAND A GHOST OF A CHANCE (With You)  
I GET ALONG WITHOUT YOU VERY WELL  
(Except Sometimes)  
I HEARD IT THROUGH THE GRAPEVINE  
I JUST CALLED TO SAY I LOVE YOU  
I WILL ALWAYS LOVE YOU  
IF MY FRIENDS COULD SEE ME NOW!  
IN A SENTIMENTAL MOOD  
IN THE MIDNIGHT HOUR  
IN THE MOOD  
IT DON'T MEAN A THING (If It Ain't Got That Swing)  
I'D LIKE TO TEACH THE WORLD TO SING  
(In Perfect Harmony)  
I'LL BE THERE  
I'M ALWAYS CHASING RAINBOWS  
THE LADY IN RED  
LAURA  
LIGHT MY FIRE  
LOVE STORY (Where Do I Begin)  
LUSH LIFE  
MAKIN' WOOPIE  
MacARTHUR PARK  
MISTY

MONA LISA  
MOOD INDIGO  
MOON RIVER  
MOONGLOW  
MORE THAN YOU KNOW  
MY GIRL  
MY WAY  
OH, PRETTY WOMAN  
OLD TIME ROCK 'N ROLL  
ON GREEN DOLPHIN STREET  
OUT OF NOWHERE  
OVER THE RAINBOW  
PENNSYLVANIA 6-5000  
PROUD MARY  
(We're Gonna) ROCK AROUND THE CLOCK  
SATIN DOLL  
THE SHADOW OF YOUR SMILE  
(Love Theme from "The Sandpiper")  
SILVER BELLS  
SINGIN' IN THE RAIN  
SOMEWHERE, MY LOVE  
(Lara's Theme from "Doctor Zhivago")  
SOPHISTICATED LADY  
SPEAK SOFTLY LOVE  
(Love Theme from "The Godfather")  
STAR DUST  
STELLA BY STARLIGHT  
STOMPIN' AT THE SAVOY  
STORMY WEATHER (Keeps Rainin' All the Time)  
A STRING OF PEARLS  
SUNNY  
TAKE FIVE  
TAKE THE "A" TRAIN  
TAKING A CHANCE ON LOVE  
TANGERINE  
THANKS FOR THE MEMORY  
THEME FROM ICE CASTLES  
(Through the Eyes of Love)  
THEME FROM NEW YORK, NEW YORK  
A TIME FOR US  
(Love Theme from "ROMEO AND JULIET")  
(I've Had) THE TIME OF MY LIFE  
TOMORROW  
THE TROLLEY SONG  
UP WHERE WE BELONG  
WE'VE ONLY JUST BEGUN  
WHAT'S NEW  
THE WINDMILLS OF YOUR MIND  
YOU AND I  
YOU ARE SO BEAUTIFUL  
YOU ARE THE SUNSHINE OF MY LIFE  
YOU LIGHT UP MY LIFE

## AND MANY MORE!



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